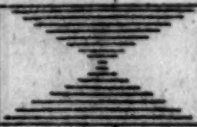
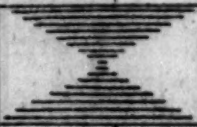


To face the Title Vol. 1.

口	(a)	山	9. Xan.	言	1. Yen.
卑	TAN.	仙	10. Cyen.	訖	2. Ki.
大	(c) Ta.	端	11. Chuen.	語	3. Yu.
男	Nan.			言山	4. Xan.
印	Cie.	𠂔	12. Xe.	言非	5. Fi.
音	Yn.	𠂔	13 } Pe. Xe.	信	6. Sin.
		𠂔		言夕	7. Xe.
				言可	8. Ho.

Chinese Characters referred to in pag. 31. 32. 34

To face the Title Vol. 1.

口	(a)	山	9. Xan.	言	1. Yen.
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Chinese Characters referred to in pag. 31. 32. 34

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226 2

MISCELLANEOUS
PIECES

Relating to the
CHINESE.
VOL. I. k

物
格
知
之
上

ve, ki, chi, chi.

Omnia explorare intellectum perficit
CONFUCIUS.

LONDON: 2 3 6
Printed for R. and J. DODSLEY in Pall-mall.

MDCCLXII. 15

MISCELLANEOUS

P I E C E S

C H I N E S E



80

70

60

50

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30

20

10

TO
THE RIGHT HONOURABLE
BARBARA
VISCOUNTESS DE LONGUEVILLE,
THESE VOLUMES
ARE
WITH THE GREATEST RESPECT
INSCRIBED
BY
HER LADYSHIP'S
MOST OBLIGED AND FAITHFUL
SERVANT,
THE EDITOR.

THE RIGHT HONOURABLE
P R E S I D E N T
OF THE UNITED STATES

IN SENATE,
January 1, 1877.

REPORT
OF THE
COMMISSIONERS OF THE
LAND OFFICE

FOR THE YEAR
1876.

WASHINGTON:
GOVERNMENT PRINTING OFFICE,
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THE
P R E F A C E.

*A*MONG the various arts practised by the Jesuits to conciliate favour, or procure attention, their management in publishing the letters of their Missionaries is worth observing. The world is now so much enlightened that their legendary narratives would, even in Popish countries, find but few readers did they stand alone: and therefore they take care to insert curious accounts of the remote countries into which they travel; nations, many of them, where no European ever penetrated but themselves; and from time to time enliven their volumes with various miscellaneous articles, either replete with science or fraught with entertainment; with what may interest the learned, or attract the idle.

Their collection of LETTRES EDIFI-

A 3

ANTES

THE PREFACE.

ANTES & CURIEUSES was begun in 1702, and has been carried on thro' eight and twenty tomes 12mo: the last of which appeared in 1758. The Editor of this little work having been sometime ago very agreeably employed in perusing those curious volumes, translated for his amusement two or three entertaining articles relating to the Chinese; and was afterwards persuaded to give them to the publick, with the addition of a few other small pieces, which had before been published.

The Chinese, whose judgment and fancy have in many instances been held in low esteem, are yet allowed to deserve respect for their taste in gardening, and knowledge of moral truths. These volumes will enable the Reader to judge of both. Again, no people affect such pompous shews and splendid processions: nor does any abound more with dramatic entertainments. The Reader will find here a striking display of the
for-

THE PREFACE.

former: and a curious specimen of the latter.

Next to the natives of China themselves, the Jesuits, who sojourn there, demand our attention. The various arts, intrigues, and resources of this politic society, the several turns of fortune to which they have been exposed, their first introduction, their consequent power, and present depression, are subjects that cannot fail to interest our curiosity, and afford matter for reflection to a contemplative mind. Nothing can give us a higher opinion of the abilities and influence of this crafty order, than the struggle they at this time maintain with some of the most powerful monarchs in Europe: and tho' so rough a storm is stirred up against them, they will in all probability weather it out, as they have before done others as violent. In China they were once almost sovereigns, at present they are there on a more abject

THE PREFACE.

footing: yet never discouraged, never subdued, this indefatigable body are still practising every art to insinuate themselves once more into favour again, and render themselves necessary at the Chinese court. A deep insight into their temper and proceedings will be gained from various passages in the following sheets, but more especially from the chancellor Mosheim's curious LETTER, with which we begin the second volume: one of the best tracts ever written upon the subject, and which we confer a real favour on the world by reviving.

*The only part of this work, for which the Editor is more immediately responsible, is the account of the Chinese language and literature, which stands at the head of it. To this he has too hastily given the name of dissertation, which ought rather to have been intitled a few slight strictures. The chief merit of these remarks is, that
they*

THE PREFACE.

they are derived from originals equally curious and authentic; chiefly from a Chinese grammar and dictionary published in Latin by a celebrated professor at Peterburgh, who had made a vast progress in Chinese learning: and from some curious memoirs communicated to M. Freret of the French academy by a learned Chinese residing in France†.*

While the Editor was considering the nature of the Chinese characters, he was led to hazard a few reflections on hieroglyphic writing in general, and to endeavour to trace out its progress from rude picture to perfect character. To his shame be acknowledges, he was then ignorant that the same subject had been treated with

* THEOP. SIGEF. BAYERI, *musæum Sinicum: in quo Sinicæ linguæ et literaturæ ratio explicatur.* Petropoli 1730. 2 tom. 8vo.

† Le Sieur HOANGH. *Voi L'HISTOIRE de l'Academie Royale des Inscript. & Belles Lettres.* tom. V. 4to.

THE PREFACE.

the utmost advantage by a great writer of the present age. It was not 'till the following sheets were printed off, that he was recommended to peruse the second volume of the DIVINE LEGATION: and then he had the happiness to find that his notions were nearly the same with those of that eminent author, tho' displayed by him with a depth and clearness, which inferior writers cannot hope to attain to.

In one of the notes the Editor had expressed a doubt whether an elementary alphabet was not communicated to Moses from heaven: but from the arguments urged in that celebrated work, he is now convinced that the silence of holy writ affords an invincible objection to that hypothesis. And whereas he was at a loss in what stage of hieroglyphic writing to date the invention or necessity of an alphabet,——supposing the first rude ages not to want,——and the more refined ages to have superseded,
the

THE PREFACE.

the use of it: he has the pleasure to find that this masterly writer fixes the important discovery at that very interval between both, in which the nature of things would most incline one to expect it. He attributes the invention to the secretary of an Egyptian king: at that period of mental improvement, when the understanding was sufficiently exercised to undertake and accomplish it; and yet before men had rendered hieroglyphics or characters fit for all the purposes of ready information. The time and place here assigned for its birth will account for its being adopted by Moses, and afterwards propagated to all other nations. But whoever is desirous of seeing this curious and important subject sifted to the bottom, need only turn to Book 4. Sect. 4. of the DIVINE LEGATION OF MOSES.

We ought not to conclude this Preface without taking notice of a great discovery
2 *that*

THE PREFACE.

that has lately been made concerning the original of Chinese characters. These are generally supposed to have been invented in China: and under the influence of this opinion the following pages were thrown together. But Mr. Needham, an English gentleman residing in Italy, seems to have proved beyond a doubt that the Chinese received them from the Egyptians.

* “*There is, it seems, at Turin a bust; the materials, ornaments, and workmanship of which manifestly declare it to be of Egyptian composition: but the most remark-*

* This account is abridged from the Critical Review for June 1762, p. 512: where may be seen large extracts from Mr. Needham’s book which we have not been able to procure a sight of. Its title is,

De inscriptione quâdam Ægyptiacâ Taurini inventâ & characteribus Ægyptiis olim & Sinis communibus exaratâ, Idolo cuidam antiquo in regia Universitate servato ad utrasque Academias Londinensem & Parisiensem rerum antiquarum investigationi & studio prepositas datâ epistola per Turbervillum Needham, Romæ 1761.

able

THE PREFACE.

able circumstance attending it, is, that the face and breast are almost covered with characters of a very singular form, which no person hitherto has been able to explain. It has, in general, been called a bust of Isis, being a companion to that celebrated table so well known among the antiquaries. Upon an attentive survey our author imagined that the characters bore some resemblance to those of the Chinese: their position and disunion seemed to indicate that each of them comprehended a whole word. Upon this he had an exact copy taken both of the bust and inscription, and had some thoughts of sending it to China, to satisfy his curiosity. But accidentally meeting at Rome with a learned Chinese, a native of Pe-king, who superintends the Chinese books and manuscripts in the Vatican, he shewed the inscription to him: but he could not at first sight give him any information, being only acquainted with the modern characters of
his

THE PREFACE

his country. He acknowledged however that their ancient writers made use of others very different from the modern ones, and that they had dictionaries or glossaries to preserve their meaning. Upon this he took home the inscription to examine it more narrowly; and to our author's great surprize, brought him in a few days a very satisfactory explanation. To remove all suspicions of a fraud, Mr. Ncedham assures us that this person had never seen the bust, yet knew from the inscription not only its size, but also the kind and colour of the marble it was made of*. He was also an entire stranger to the history and antiquities of Egypt, and

* Yet this circumstance seems the most suspicious of all: it is very unusual for inscriptions to describe the size, colour or species of the marble on which they are engraved: and indeed would be very superfluous and absurd, because the reader could not see the inscription without seeing the marble at the same time. The above is the account of the Critical Review; how far the original is rightly represented we are not able to say.

totally

THE PREFACE.

totally unacquainted with the dispute among the learned about the origin of his country. To procure further satisfaction, Mr. Needham collected several Egyptian characters from the various monuments still extant at Rome; and giving them to the abovementioned Chinese, he in a short time found all or most of them in his dictionary. As a further proof our author made also the following experiment. He reflected that the study of astronomy was of great antiquity, both among the Egyptians and Chinese; and that the characters peculiar to this science being only in the hands of the learned, were not liable to change as those of common use. He accordingly collected a few of the ancient Egyptian astronomical characters, in order to compare them with those the Chinese at present make use of, and the evident similarity exceeded his most sanguine expectations. Encouraged by these discoveries, he hopes with the assistance of the
Chinese

THE PREFACE.

Chinese lexicons to decypher all the Egyptian inscriptions extant. Now of these, some only exhibit characters; others none but symbolical or hieroglyphical figures; and others again contain both kinds mixed together: Mr. Needham rightly supposing that the progress was gradual from pure symbols, to a mixture of characters, and at length to an entire exclusion of the former; proposes to begin with such as wholly consist of characters, and to proceed to the mixed and purely symbolical."

Such is the outline of this curious discovery, which seems to promise a boundless field for new researches. Of the inferences to be drawn from it at present, one of the most important is, that it demolishes at once all the pretences of the Chinese to that vast antiquity, which has been wont to stagger weak minds, and which has with so much parade been represented by certain writers as utterly incompatible with the history of the bible.

It

THE PREFACE.

It also surprizingly confirms the positions laid down in the Divine Legation. It supports the hypothesis there advanced concerning the origin and progress of hieroglyphic writing, and unquestionably proves the great antiquity of literature in Egypt. The Chinese must have received these characters before the Egyptians began to use alphabets, and yet these were invented in or before the time of Moses. Now the Egyptians must have cultivated literature for some considerable time before their pictures or hieroglyphics could have grown up into perfect characters; and yet we find they were arrived to this state before they communicated them to the Chinese.

As for the account given in the following pages of Chinese literature, that is little affected by these discoveries: for whether we suppose the Chinese invented their characters themselves, or received them from other nations; their whole at-

THE PREFACE.

attention has been always bestowed in cultivating and improving them: and these characters having no connection with their oral language, the latter has been in proportion neglected, and therefore remains in its original state of barbarism and rudeness.

Mr. Needham does not suppose that along with the Egyptian characters the Chinese adopted the Egyptian language; to which theirs does not bear the least resemblance. Neither can it be inferred that the Chinese are a colony transported from Egypt. The most probable supposition is, that the ancient Egyptians, who traded into the remotest countries, communicated their manner of writing to the first inhabitants of China then in a wild and barbarous state; and that it has been the constant study of their descendants to improve on the invention.

THE PREFACE

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CORRIGENDA

In the Preface p. 1. line 13. for nations, & countries.
 Preface page 10. Cancel these words in the Note.
 The above is the account of the Critical Review;
 now for the original is rightly represented we are not
 able to say.

VOL. I.

- Page— 8. At the second Note marked (†)
 p. line 7. read hieroglyphic
 26. line 1. for action, & notion
 31. line 17. At the 12.
 36. line 6. for lion, & lion
 77. line 17. for the, & your
 82. line 18. & bears the date that wound them
 110. line 8. a full stop after daughter (.)
 141. line 8. for of, & in— & for and, & to
 144. line 12. for and, & or
 184. line 3. for at present, & now
 241. line 14. read minister

VOL. II.

- Page 1. line 1. for Haman
 90. line 13. and— & and to the festival
 92. line 14. of China in which
 119. line 1. for before from, & shall
 220. line 20. their histories placed
 232. line 19. covered— & 21. & adorned
 237. line 2. & antiquities which
 244. line 1. in a bridge, and all the
 281. line 1. for this, & it
 299. line 1. for before, & the
 304. line 1. for of wine
 322. line 1. for that I relate nothing here
 324. line 1. for give them a dwelling
 327. line 1. for "there," & "there"
 327. line 1. for "there," & "there"
 327. line 1. for "there," & "there"

CORRIGENDA.

In the Preface p. 1. lin. 13. for nations, r. countries.

Preface, page 10. Cancel these words in the Note,

The above is the account of the Critical Review;
how far the original is rightly represented we are not
able to say.

VOL. I.

- Page— 8. *dele the second Note marked (†)*
 9. *lin. 7. read hieroglyphic.*
 20. *l. ult. for action, r. notion.*
 31. *l. 17. dele is.*
 36. *l. 6. for lien, r. lieu.*
 53. *l. 17. for the, r. your.*
 85. *l. 18. r. hearts the darts that wound them.*
 116. *l. 8. a full stop after daughter (.)*
 147. *l. 8. for of, r. in.—l. 20. for into, r. to;*
 178. *l. 15. for and, r. or.*
 181. *l. 3. for at present, r. now.*
 227. *l. 14. read minister.*

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- Page 14. *l. 7. r. Bramin.*
 90. *l. 13. dele and.—l. 14. r. and to the Jesuits;*
 92. *l. 15. r. of China in which.*
 119. *l. 19. before learn from, dele, shall.*
 120. *l. 20. r. these severities placed.*
 135. *l. 19. r. covered.—l. 21. r. adorned;*
 157. *l. 2. r. and cascades, which.*
 164. *l. 11. r. bridges; and all the *.*
 181. *l. 7. for this, r. it.*
 190. *l. 13. before reserve, dele to;*
 194. *l. 19. r. of wine.*
 222. *l. penult. r. that I relate nothing but;*
 224. *l. ult. r. gave them a dazzling.*
 237. *l. 8. for “-cheon,” r. “-cheon.”*
 243. *l. 18. r. desirous of testifying.*
 245. *l. 2. for “only,” r. “merely.”*

N. B. Since this little work was printed off, the Editor hath obtained a sight of Mr. Needham's curious tract described in the Preface, and only finds it necessary to retract the last note relating to the colour and size of the marble, &c.

Mr. Needham has obviated the objection there made in the following manner. He supposes the Bust preserved at Turin to be only a copy of some other more ancient; which was esteemed so sacred, that not content to imitate it exactly, the Sculptor thought it necessary to express in writing all the particularities of its shape, size, colour, and dimensions.

~~At R. Since this work was print-~~
~~ed off, the Editor has obtained a light~~
~~of Mr. Needham's curious treatise described~~
A
DISSERTATION
ON THE
LANGUAGE and CHARACTERS

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~~at Tsin to be only a copy of some~~
~~other more ancient which was after-~~
~~ed to have that not content to imitate~~
~~it exactly, the style of thought is ex-~~
~~cessary to express in writing all the cir-~~
~~cumstances of its shape, size, colour,~~
~~and dimensions.~~

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A

D I S S E R T A T I O N
ON THE
LANGUAGE and CHARACTER
OF THE
C H I N E S E

I N a country so extensive as China, which is nearly equal to all Europe, may well be supposed there are spoken more languages than one. But the which is most generally used throughout the empire, is what is called (improperly) the Mandarin language. It is more peculiar to the north.

A
DISSERTATION
ON THE
LANGUAGE and CHARACTERS
OF THE
CHINESE.

IN a country so extensive as *China*, which is nearly equal to all *Europe*, it may well be supposed there are spoken more languages than one. * But that which is most generally used throughout the empire, is what is called (but improperly) *the Mandarin language*, as if it were peculiar to the magistrates

* *Hist. de l'Acad. Inscripta*, 410. tom. 5. 1729. p. 303.

4 ON THE CHINESE

and the court. The *Chinese* call it *Quâne* [A] that is *common*, because this is the language most commonly spoken in *China*. In the northern provinces it is the mother tongue, the very peasants speak no other: and it is used by all the better kind of people every where else. Although corrupt dialects of this are current in some of the provinces, and though a language radically different is used by the vulgar in others, yet the *Quâne*, or Mandarin language, is chiefly to be understood whenever mention is made of the *Chinese* tongue.

This language is so very contracted as to contain but about 350 words*, all of one syllable: but then each of these words is pronounced with such various modulations, and hath so many

* *Bayeri Gram. Sinic. p. 5.* (According to P. Du Halde, 330 words.)

different

LANGUAGE and CHARACTERS. 5

different meanings [B], that it becomes more copious than one could imagine, and enables them to express themselves on the common occasions of life tolerably well. The *Chinese* never apply this, nor any of their *oral* languages, to the purposes of literature, for which they are all of them utterly unfit. This is wholly managed by their written characters without any intervention of words or sounds at all. Their written characters are to the *Chinese* what words or sounds are to other nations, immediate representatives of ideas. For an alphabet of letters, expressing the simple sounds into which all words may be resolved, has never been adopted by the *Chinese* nation.

Whether this happy art of writing by an alphabet was the invention of unassisted reason, or the result of divine instruction, as some learned men have

6 ON THE CHINESE

not unreasonably conjectured [C]; it seems too refined and artificial to have been the first expedient of untutored man. If we reflect a moment, we shall be convinced, that men must have acquired a habit of reasoning, as well as a deep insight into the nature of speech, before they could think of resolving words into all the simple sounds of which they are composed, and of inventing a particular mark for each distinct sound. A Savage would have no idea that the word **STRONG**, for instance, which he pronounces at once, should consist of six simple sounds, **S.T.R.O.N.G.**: and that a particular mark is to be invented for each of these; from a combination of which the word is to be expressed in writing. He would be more apt to substitute some one simple mark that should express the whole word at once. And if the word signified any corporeal sub-

LANGUAGE and CHARACTERS. 7

substance, what would be so natural as an imitation of its figure? Nay, it is probable the first attempts at writing would altogether consist of such figures. For, so long as men lived in a state of wild nature, their abstract ideas would doubtless be very few; corporeal objects would naturally employ their whole attention; in certain rude imitations of which the whole of their literature would be apt to consist. The first and most obvious kind of writing, then, must be by way of picture, or hieroglyphic. And in several nations this will be found to have prevailed, in a greater or less degree of improvement, in proportion, as they have more or less emerged from their original ignorance and barbarity.

Picture or hieroglyphic in its rudest form may be seen in the wild attempts of some of the savages of *North Ame-*

*rica** in a more improved state in the writings of the *Mexicans*; of which some curious specimens are still preserved in the *Bodleian* library. These however seem to be little more than meer pictures †: but, as no abstracted idea can be represented in picture, a small degree of mental improvement would soon convince men of the insufficiency of these, and this would lead them, either to intermix with their pictures arbitrary signs, or to give to them arbitrary meanings; and this appears to be the case in the hieroglyphics of the *Egyptians* [D]. Those signs, once admitted, would soon take the lead, and pictures would wholly give place to characters. The conveniency of dispatch, the love of uniformity, and, as literature improved, the more

* See Baron La-Hontan's travels. Eng. Lond. 1703. vol. 2. p. 86.

† This is said on the authority of De Solis. Vid. *Hist. de conquista d. Mexico.*

frequent

LANGUAGE and CHARACTERS. 9

frequent occasion to express abstracted ideas, would naturally cause an exclusion of the former. In this state is the present literature of *Cbina*. Where although arbitrary characters have entirely supplanted picture or hieroglyphics [E], they still exhibit some vestiges of that more ancient way of writing, sufficient to convince us that the first attempts of the *Chinese* were of that kind. This plainly appears in the characters used to express the sun and the moon: these we are assured were at first thus naturally represented, ☉ *Ge* the sun, and ☾ *Yue* the moon, which, in conformity with their angular way of writing, are at present 日 *Ge* and 月 *Yue* *.

The first inventors of writing in *Cbina*, not having hit upon an alpha-

* *P. Magalhaens Hist. of Chin. chap. 4. p. 69. P. Du Halde, tom. 2. p. 257.*

bet of letters expressive of their oral language; by degrees supplied the want of it with these arbitrary characters: and their successors, ignorant of any other kind of writing, bestowed their whole attention to cultivate and improve these, till at length they have formed them into a complete language, sufficient for all the purposes of literature.

This language being wholly addressed to the eye, and having no affinity with their tongue, as spoken; the latter hath still continued in its original rude uncultivated state, while the former hath received all possible improvements. The *Cbinese* tongue is barren and contracted, wholly consisting of a few undeclinable and uncompounded monosyllables*: the *Cbinese* characters, on the contrary, are amazingly numerous and complicated: nor does the Greek

* P. Du Halde, tom. 2. p. 233.

LANGUAGE and CHARACTERS. 11

language itself exhibit words that are compounded with more spirit and ingenuity, than are some of these characters [F].

These are the repositories and vehicles of all the eloquence, learning and knowledge of the *Chinese*: which are so interwoven with these characters, that to lay them now aside and to adopt an alphabet only expressive of their *oral* language, would be at once to divest themselves of their learning, eloquence and knowledge, and to reduce themselves to their primitive ignorance. This may serve as an answer to such writers † as inconsiderately object to the *Chinese*, their chusing to retain their own arbitrary characters, rather than to adopt an elementary alphabet like other nations [G]. Could they indeed, when they parted with their cha-

† See Lord Anson's voyage by Waller, &c.

acters,

acters, receive a new language, copious as the *Greek*, or precise and accurate as some of the modern ones, they would be gainers by the exchange (H). But the *Chinese* oral language, in its present uncultivated state, is (as was said) unfit for literature, and hence all their processes, pleadings and judicial examinations, are wholly transacted by petition and memorial: a method of proceeding best suited to the taciturnity of this phlegmatic people.

I said above, the *Chinese* would be gainers by such an exchange; for after all that can be urged in favour of their characters, to them is probably owing the slow progress the sciences have made in *China*, notwithstanding they have been cultivated so many thousand years. The finest and most vigorous part of human life is spent by the *Chinese* in learning

LANGUAGE and CHARACTERS. 13.

learnings to read and write. And tho' in learning to read and write, they learn at the same time all the arts and sciences, yet before they are masters of the learning already known, the time is past for making new discoveries, and they have no longer leisure nor ability to aim at great improvements. After men are passed a certain time of life the spirit of inquiry is dulled and blunted; and they are rather tempted to go on in the beaten round their predecessors have used before them, than to venture on untrodden paths of literature. The *Chinese* way of writing, then, is in this respect inferior to ours, that it does not so soon furnish them with the knowledge and learning already provided to their hands. It requires so much more time and pains for them to climb to the top of the edifice, that when once they have ar-

rived there, they have less time or ability to raise it higher.

The literature of the *Chinese* is, we see, more likely to remain what it is, than to be improved by new acquisitions: and so peculiarly circumstanced are this people, that it does not seem to be in their power to remedy the inconvenience. What man, or what body of men is equal to the task of new-forming a language? And until the *Chinese* are provided with a new vehicle for their literature, how is it possible for them to lay aside that in which it is conveyed at present? Such an alteration in the language must be made at once, for so long as the *Chinese* cultivate their written characters, they have no inducement to improve or adorn their oral tongue: and they will so long be tempted to neglect it. We see then, the difficulties

LANGUAGE and CHARACTERS. 19

culties they lie under, supposing they were sensible of the disadvantage to which they are subjected in this respect: but this is by no means the case, for their national pride prevents them from entertaining the least suspicion that their own literature is not the most perfect of the kind; and the ignorance and inferiority of such of their neighbours as use alphabets of letters*, no way tends to give them favourable impressions of their importance.

The missionaries have, it is true, convinced them that the sciences have arrived to greater perfection in *Europe* than in *China*: but they have by no means brought them to acknowledge that this was owing to the different nature of their writing: or, if they had, how could they help themselves, unless with

* The Mogul and Indian nations to the west, and the Tartars to the north of China use alphabets.

the *European* alphabets they could also adopt some *European* language.

The disadvantage the *Cbinese* lie under in the manner we have already seen, is so great, that we need not aggravate it by groundless fears that their literature will ever be lost: it is confessed the *Egyptian* hieroglyphics are become inexplicable, and it is acknowledged that the characters of the *Cbinese* could never be decyphered, should the meaning of them once cease to be known; a misfortune to which alphabets of letters are not so liable: but the *Cbinese* characters seem to run no danger of this kind: the knowledge of them is not confined to a small body of men, and those careful to conceal their meaning from others, as was the case in *Egypt*. The *Ckinese* characters lie open to all: all are invited by every prevailing inducement to study them:

all

all possible helps are contrived to facilitate and perpetuate the knowledge of them: thousands of volumes on all subjects are written in them: and dictionaries [I], vocabularies and grammars without number have been made to explain them. Having subsisted so many thousand years under so many domestic revolutions and foreign conquests: having survived as well the neglects of barbarous invaders, as the proscriptions of domestic tyrants [K], it is probable they will subsist to the remotest times. They and their government seem in all respects co-eval: they both began, and will probably both expire together: but, if we may judge from the experience of four thousand years, this will hardly happen before the end of time.

It is not my intention here to enter into the *minutiae* of the Chinese litera-

18 ON THE CHINESE

ture: be it sufficient to observe that as the words of an oral language are reducible to a few simple primitive sounds, so the *Cbinese* characters amidst all their various and infinite combinations are to be reduced to nine or ten simple strokes *: And as all tongues consist of primitive words and derivative, so these characters are some radical and simple, others derived and compounded [L]. Again, as every additional stroke constitutes a new character, and as every distinct idea, and every mode of relation is expressed by a distinct character, we are not to wonder that the *Cbinese* characters should be so extremely numerous. The number of our ideas is almost infinite: what wonder then that the characters of the *Cbinese* should amount to 80,000 †,

* Bayer Gram. Sin. p. 103.—P. Du Halde and others reckon the primitive strokes to be six.

† P. Du Halde, tom. 2 p. 226.

many

LANGUAGE and CHARACTERS. 19

many of which stand for an intire sentence [M]. Were every word in our own language, when it is used in a different sense; when it is compounded with another word; when it stands connected with a new particle, adjective or verb; when it is used in a different case, number, gender, or the like; were it, I say, upon every such change in its situation, to be reckoned a new and distinct word; especially when all our obsolete words, with their several relations and dependencies, are added to the account; the number of our words would not fall much short of the *Chinese*. Eighty thousand is the number of *Chinese* characters contained in their largest dictionaries; we are told however that the most learned of their Doctors seldom find it necessary to be masters of above half the number, and that a fourth part of these are suffi-

cient for men to express themselves on the common occasions of life *. If the difficulty of mastering and retaining such a number of arbitrary marks, greatly retards the progress of their literature; on the other hand the *Chinese* have all possible inducements to cultivate and pursue it. There is no part of the globe where learning is attended with such honours and rewards: the *Literati* are revered as men of another species, they are the only nobility known in *China*: be their birth never so mean and low, they become Mandarines of the highest rank in proportion to the extent of their learning: on the other hand be their birth never so exalted, they quickly sink into poverty and obscurity, if they neglect those studies which raised their fathers. It is a fond and groundless ac-

* P. Du Halde, *ubi supra*.

LANGUAGE and CHARACTERS. 21

tion of some late writers †, who ought to have known better, that there is a key to the *Chinese* characters, hidden from the common people, and reserved as a secret in some few families of the great. On the contrary, there is no nation in the world where the first honours of the state lie so open to the lowest of the people, and where there is less of hereditary and traditional greatness. All the state employments in *China* are the rewards of literary merit: and they are continually grasped by hands lifted up from among the common people.

But, to return, if these characters are difficult to the natives, on account of their number, and complexity; their oral language is no less so to foreigners on account of the peculiarity of the

† *Mod. Univ. Hist.* 3vo. vol. viij. p.

sounds employed in it. *P. Du Halde** tells us, that the very make of the *Chinese* mouths is different from that of *Europeans* [N]: “ Their teeth are
 “ placed in a different manner from
 “ ours : the upper row stands out,
 “ and sometimes falls upon the under
 “ lip, or at least on the gums of the
 “ under row, which lies inward; the
 “ two gums scarce ever meet toge-
 “ ther, like those of *Europeans*.”

The *Chinese*, says a judicious writer of the French Academy†, retain all the vowels employed in the *French* language, which are twelve in number, viz. *a, è, é, e, i, o, ou, u*, and *ang, ing, ong, ung*. The nasal aspiration, which makes the essential difference in these four last, is much stronger in the *Chinese* pronunciation than the *French*.

* *Vol. 2. p. 140.*

† *Hist. de l'Acad. Inscript. tom. 3. p. 305.*

They

* They have still further a kind of vowel or simple sound wholly unknown to us, which the *Portuguese* express by the letters *Usto* when they write *Chinese* words: it a kind of cry fetched from the hollow of the stomach; of which it is difficult to give an exact idea in speaking only to the eyes. This sound deserves so much the more the name of a cry, as it is never joined with any other whether vowel or consonant, but is always pronounced apart.

† The *Chinese* have only twelve simple consonants, reckoning the soft aspiration or *spiritus lenis* for one. Many of these consonants are so doubled and aspirated in the pronunciation, that they may be reckoned two and twenty. But excepting only *Ts*; the *Chinese* never join two different consonants with one

* *Ibid.*

† *Ibid.*

vowel, and there is never more than one consonant in one syllable. * What is still farther remarkable in the *Chinese* language, is that the sounds B. D. R. X. Z. are not found in it. In-
 fomuch that a *Chinese*, who had a mind to pronounce those letters, could not do it without altering something, and making use of such sounds in his own language as come nearest to them: yet both the sounds of D. and Z. seem to be found in the word *I-tse*, as it is commonly founded *I-dze*. Yet the *Chinese*, who can distinctly say, *I-dze*, cannot pronounce, *da, de, di, do, du,* nor *za, ze, zi, zo, zu*.

This subjects the missionaries to great inconvenience in fitting *European* words to *Chinese* mouths. The difficulty of

* P. Du Halde, tom. 2. p. 230. Bayer. Gram. Sin. p. 15.

doing

LANGUAGE and CHARACTERS. 25

doing this we shall readily conceive, if we take along with us, that every word of many syllables must be made to appear as a string of monosyllables, and must be divested of all those sounds which a *Chinese* mouth cannot pronounce. It is to be supposed that the reverend fathers would shun these difficulties where they could, by substituting *Chinese* words expressive of their own : but they were obliged to retain the latter in the names of places and in the terms of religion. It will be curious to see what strange appearance both these make when accommodated to the *Chinese* pronunciation. * Of the former, *Europa* becomes *Yeu-lo-pa*. *Asia* is *Ya-sy-ya*. *Africa* is *Ly-vi-ya*, [i. e. *Lybia*,] and *America* is *Ya-me-li-kyä*.

As to the terms of religion they are

* *Bayeri Lexicon Sin.* p. 179. 190.

under

under greater difficulties. * Thus for *Maria* they were forced to say *Ma-li-ya*; for *Crux*, *Cu-lu-su*; for *baptizo*, *pa-pe-ti-so*; for *spiritus*, *su-pi-li-tu-su*; for *Christus*, *Ki-lu-su-tu-su*; and for † *Bartholomeus*, *Pe-ulb-to-lo-meu-su*. When a *Chinese* priest (for the missionaries have conferred holy orders on some of their converts) says mass in latin, he thus consecrates the eucharist, *ho-ke* (hoc) *nge-su-tu* (est) *co-ul-pu-fu* (corpus) *me-vung* (meum): which to a *Chinese* stander-by appears as if he spoke to the following effect: (I shall give the words in *Latin* as I find them ‡, not knowing how to render them to any purpose into English.) *Fluvius posse occiput res adsequi quisque tu non servus pulsus dominus*. Or else thus, *Ignis bospes labor*.

* *Bayeri Gram. Sin.* p. 15.

† *P. Magal. chap.* 4.

‡ In *Bayeri Gram. Sinic.* p. 16.

LANGUAGE and CHARACTERS. 27

ira virtus frater auris reficere mori meditari herus. Or lastly thus, *Quomodo quomodo vincere frons resurgere Jacobus duo pannus gratificari tria Petrus* [O.]

H A C T E N U S.

NOTES

N O T E S

To the foregoing

DISSERTATION.

Page 4. note.

[A] *QUANE* signifies also *Mandarine*, which probably occasioned the mistake. As this account differs from that of the missionaries, who hold the opinion here disputed, it may be proper to mention that it is extracted from a very learned memoir on the *Chinese* language, in *L'Hist. de l'Acad. inscript. 4to tom. 5. p. 403.*

Page 5. note.

[B] When the missionaries write *Chinese* words in *Latin* characters, they use certain marks or accents to express all the different modulations, aspirations, elevations and depressions of the voice, which distinguish the several meanings of the same word. This may be exemplified in the word *Po*, which is pronounced after eleven different manners, has eleven different significations, and is expressed by eleven different characters. Each of which is thus accented by the missionaries, *Pō, pò, pó, pǒ,*

pō̃, pō̂, pō̄, pō̆, pō̇, pō̈, pō̉.

When this syllable is pronounced with a smooth and equal accent, *pō*, signifies, *glass*. With a grave, *pò*, signifies *to boil*. With an acute, *pó*, signifies *to winnow corn or rice*. With a circumflex, *pō̃*, signifies, *sage or prudent and liberal*. With a circumflex pointed, *pō̂*, signifies *to pre-*
pare.

pare. When pronounced with a circumflex charged and aspirated, $\overset{\circ}{p}\overset{\circ}{o}$, signifies, *an old woman.* With an equal accent aspirated, $\overset{\circ}{p}\overset{\circ}{o}$, signifies *to cleave or break.* With a grave accent aspirated, $\overset{\circ}{p}\overset{\circ}{o}$, signifies, *sloping.* With an acute accent aspirated, $\overset{\circ}{p}\overset{\circ}{o}$, signifies *never so little or almost.* With a circumflex aspirated, $\overset{\circ}{p}\overset{\circ}{o}$, signifies *to water.* With a circumflex aspirated and pointed, $\overset{\circ}{p}\overset{\circ}{o}$, signifies *a slave or captive.*

P. Magalh. Hist. chap. 4.

Page 6. note.

[C] It is certain that the most exact inquirers have not been able to trace the use of *alphabets* earlier than the time of *Moses*; nor has it ever obtained in such nations as were debarred all means of deriving it from him. And, tho' it would be too rash to assert that human reason is not equal to such an invention, yet 'tis probable this would not be the first expedient that human reason would invent: for that would more naturally be *picture* and *hieroglyphic*. Now the mind wholly busied in cultivating and improving these, would be led, as it were, upon a wrong scent; and drawn away from ever thinking of that more useful and artificial method. And this has really been the case with the *Chinese*. Nor will it be easy to assign the exact period in the several stages of literary improvement, when such an invention would be likely to take place: it could not be in men's earliest state of ignorance; when rude *picture* would answer

answer all the purposes of their writing: nor in the more refined state of their *hieroglyphics*, when men had bestowed too much pains on the improvement of these to be willing to discard them. After all, if an elemental alphabet was a meer human invention, it was probably one of those lucky hits, which stand upon record in the history of mankind: since there seems to be nothing in common train of thinking, that could regularly lead to it.

See on some of the foregoing heads, a very learned and curious tract, intitled, *Some enquiries concerning the first inhabitants, language, religion, learning and letters of Europe*, 4to. Oxford 1758.

See particularly, p. 92, 93, &c. p. 97.

Page 8. note.

[D] The hieroglyphics of the *Egyptians* seem to have been of the latter kind: those of the ancient *Chinese* were probably of the former: i. e. The *Chinese* intermixed with pictures arbitrary marks: the *Egyptians* gave to them arbitrary meanings.

Page 9. note.

[E] P. Du Halde proves the characters of the *Chinese* to have been exactly of the same kinds with the *Egyptian hieroglyphics*, and to have had the same original. “Dès le commencement de leur Monarchie, ils (les Chinois) communiquoient leur idées, en formant sur le papier les images naturelles des choses qu’ils vouloient exprimer: ils peignoient, par exemple, un oiseau, des montagnes, des arbres, des lignes ondoyantes, pour exprimer des oiseaux, des montagnes, une forêt & des rivières. Voi. P. Du Halde, Descript, de la Chine, fol. tom. 2. p. 227.

Page

Page 111. note.

[F] The curious reader will be pleased to see some specimens of the *Chinese* talents in this way: very luckily we are able to oblige him, *Bayerus* having produced some specimens ready to our hands, which we shall give in his own words.

“ *Considerabimus quasdam compositas (litteras)*
 “ *quas character YEN ingreditur.* (1) YEN lo-
 “ *qui, verbum, dicere, & ejusmodi cognata sig-*
 “ *nificat.—viz.*

“ (2) KI, meminisse, memoria, *ex* YEN, loqui,
 “ *et* KI, sibi, *tamquam* loqui sibi, secum.

“ (3) YU colloquium, *ex* YEN, loqui, *et* U,
 “ *quinque, et* KEU, os, *quasi* ubi quinque, *id est,*
 “ *multa ora loquuntur.* [N. B. *Five is among*
 “ *the Chinese is a round or perfect number.*]

“ (4) XAN, efferre se suaque prædicatione,
 “ *gloriari, &c.* *ex* YEN *et* XAN mons, *quasi*
 “ *loqui montes.*

“ (5) FI, mussitare, murmurare, *ex* YEN lo-
 “ *qui et* FI nihil, *nam* qui *mussitat* nihil loquitur.

“ (6) SIN, credere, *ex* YEN loquitur & GIN
 “ *homo, hoc est* aliquis dixit, *nam* hominum ser-
 “ *moni credimus.*

“ (7) XE, explicare, *ex* YEN loqui *et* sui om-
 “ *nis et* YEN linea, summa, *quasi* omnes lineas
 “ *summam rei dicendo persequi.*

“ (8) Ho, reprehendere, *ex* YEN loqui *et* Ko
 “ *possum, nam* qui *reprehendit, is* necesse est, *ut*
 “ *autoritem dicendi, &c. habeat.*

“ *Ita ab* (9) XAN mons, *est*

“ (10) CYEN, homo insignis, magnus, *ex*
 “ *GIN* homo, *et* XAN, *quasi* homo ad instar
 “ *montis.*

“ (11) CHUEN, solus, solitudo, *ex* XAN mons
 “ &c.

“ & UL quod præterea est significat, & coh.
 “ *junctiōis copulativæ vice fungitur. Ea autem*
 “ *est solitudo, ubi præter me soli montes conspi-*
 “ *ciuntur, &c.*

Bayeri Gramm. Sinic. p. 111, 112.

I shall add one other derivation from the same author.

“ Ab (12) XE lingua est

“ (13) PE-XE centum linguæ; est nomen lusciniæ.”

Bayeri Lexicon Sinic. p. 120.

Page 11. note.

[G] The same elegant writer objects to the *Chinese* the weakness of their naval force, and their not being provided with large men of war, like us; forgetting that the *Chinese* have no enemy at sea formidable enough to render such an expensive armament necessary. Against whom must the *Chinese* fit out first-rate men of war? Against the *proas* of the *Ladrones* or against the *junks* of the *Tonquinese* or *Japanese*?—The same kind of answer will serve for the objection that is made against the weakness of their land armies, &c. viz. they are a sufficient protection against the wild *Tartars*. If it be urged that the *Tartars* in the last century conquered *China*, it is replied, they did so, but it was with the assistance of the *Chinese* themselves, who called them in and joined forces with them to suppress a rebellion.

Page 12. note.

[H] How uncertain, ambiguous and indeterminate the *Chinese* oral language is, let *Bayerus* inform us; this curious writer having observed that,

that, " *Eadem vox sub diverso tono diversa significat*, adds that even " *sub eodem tono eadem voces diversa nonnunquam significant*, quo fit, ut seu ex certo positu atque ex ordine sermonis instituto, seu plane non intelliguntur. Nec raro accidit ut homo literatus, quæ quis legit, non penitus intelligat, nisi ipse inspiciat characteres. Cum sermonem inter se habent, solent nonnunquam characterem vocis aut in aëre aut in palma manus pingere, si qua vox pronunciantis non intelligatur. Ex vocis denique perversa pronuntiatione ingentes scrupuli injiciuntur audientium animis, ut qui dixerat, " *naves in Europa tam altas esse, uti in Sinis ingentes ædes, eadem voce, sed accentu seu tono alio, crederetur loqui de lateribus. Ex quo natus jocus Sinen- sis hominis, si in Europa tanti sint lateres, quantas futuras officinas figulinas, in quibus coquantur.*

Bayeri Gram. Sin. p. 14, 15.

N. B. Some particulars in the above account are doubted of by P. Du Halde; but P. Du Halde knew nothing of the Chinese language, except what he was informed of by others, whereas Bayerus had made a surprizing progress in it, having made himself master of near 10,000 characters: and therefore his authority ought to have superior weight.

Page 17. note.

[I] Of these there are various kinds in various forms, their largest *Thesaurus* is called *Hai-pien* or the great sea, which contains above 60,000 characters. [See P. Semedo, chap. 6.] P. Du Halde tells us, that there was a dictionary made by order of the late Emperor Cang-bi, which at the first compiling extended to ninety-five volumes, most of them very thick and in a minute character.

VOL. I.

D

Yet

Yet this work did not comprehend all the language, since it was found necessary to add twenty-four volumes more by way of appendix. *Descript. de la Chine*, tom. 2. p. 229.

The reader will be curious to know how the Chinese contrive to represent the determinate sounds of their words by characters which have no relation to sounds. *Bayerus* is able to inform us of this.

" In their lexicons, they commonly observe the following order; first of all, the word to be explained is given in large characters, then is expressed its due pronunciation; which they thus accomplish, they either put the character of some word, that is pronounced in the same manner, and which they conclude to be more common than the word to be explained; or else they observe a more artificial method, which will be best understood from the following instance.

" (a) TAN, i. e., " alone, singular, &c." This word is placed first in large characters, then follow the characters of the following words

" (c) *Ta, nan, cie*, that is; *divide ta and nan*, meaning that if you take the *t* from *ta* and the *an* from *nan* and unite them, you have the true pronunciation." " In some lexicons after these three characters, follows another which signifies *yn* or *sound*; as much as to say this is the *sound* of the word expressed by the above character."

Vide *Bayeri Gramm. Sinic.* p. 116, 117.

Page 17. note.

[K] The Emperor *Sht-awhang-ti*, who built
The

The great wall, published a decree commanding all books to be burnt (except a few relating to architecture and medicine) and made it capital for any one to conceal them. For which reason his memory is detested to this day. He died 200 years before the christian *Æra*.

N. B. *Ghina* has been twice conquered by *Tartars*, who, in what little they wrote; used alphabets.

Page 18. note.

[L] De même que parmi les *Hebreux*, il y des lettres radicales, qui marquent l'origine des mots, et font connoître ceux qui en sont dérivés, lorsque on les cherche dans leur dictionnaires selon l'ordre de ces lettres radicales; il y a aussi parmi les *Chinois* des figures (i. e. caractères) radicales; qui sont par exemple, les lettres des montagnes, d'arbres, d'homme, de terre, de cheval, &c. Sous les quelles il faut chercher tout ce qui appartient aux montagnes, aux arbres, à l'homme, à la terre, & au cheval. De plus, il faut savoir distinguer dans chaque mot ces traits ou figures, qui sont au dessus, aux dessous, à l'un des côtés, ou dans le corps de la figure radicale. P. Du Halde, tom. 2. p. 226.

Page 19. note.

[M] Il y a d'ailleurs des caractères qui signifient deux ou trois paroles et quelque fois des périodes entières: par exemple pour écrire ces mots: Bon jour, Monsieur; au lieu de joindre le caractère, qui signifie bon, et celui qui signifie jour, avec celui qui signifie, Monsieur: on doit se servir d'un caractère différent, qui seule exprime ces trois paroles: et c'est ce qui multiplie si fort ces caractères *Chinois*.

P. Du Halde; tom. 2. p. 226.

Page 22. note.

[N] His words are, *Les dents des Chinois sont disposées autrement que les nôtres : le rang d'en haut, par exemple, sort et avance presque à tous en dehors, et le rang d'en bas rentre et se retire en dedans; au lieu que les dents des Européens se choquent toutes par l'extrémité, celles des Chinois tombent quelquefois sur la levre inférieure, ou du moins sur les gencives, & ne se recontrent presque jamais assez justes.* P. Du Halde, tom. 2. p. 230.

Page 27. note.

[O] By these arguments P. Couplet in the name of the whole body of jesuite missionaries endeavoured to persuade the congregation *De propaganda fide*, of the necessity of performing divine service in the Chinese language : but their suit was rejected. Vid. Bayer. Gram. Sin. p. 16.

N. B. To the above account Bayerus adds, *In nominibus propriis peregrinorum hominum id spectatur, ut nomine secundum pronunciationem Sinicam inflexo, aut nihil absurdi ex tonis et characteribus consequatur, aut etiam aliquid honorificum in hunc modum, ut Cupletus se vocavit Cu pe le te iis tonis et characteribus, qui significant : corroborantem centum costas virtutem. Idem se brevitatis causa & convenientius ad cognominum Sinicorum rationem dixit Pe-ym-li. Sæpe etiam nomina plane pervertuntur. Sic --- Ferdinandus Verbiestus vocatur Nan-hoi gin, quasi dicas auster complectens seu fovens pium.*

Bayer, ubi supra.

THE END OF THE DISSERTATION.

RULES

RULES of CONDUCT,

BY A

CHINESE AUTHOR.

RULES OF CONDUCT

CHINESE AUTHOR

ADVERTISEMENT.

*WE have only to inform the reader
that the following piece is translated
from the French of P. Parrenin, published
in,*

LETTRES edificantes & curieuses, ecrites de missions etrangeres, par quelques missionnaires de la compagnie de Jesus. xxvi. Recueil. Paris 1743. 12mo. p. 86.

N. B. The translation of this little tract was made as literal as possible, in order to retain all the peculiarities of the Chinese author: this, 'tis hoped, will be accepted as an apology for any baldness or impurity that may appear in the stile.

ADVERTISING

W. I. have only to inform the reader
that the following items were
from the records of the American Academy

The first thing I noticed when I stepped
 out of the plane was the cold air. It was
 a relief after the warm cabin. I looked
 around and saw a few people waiting.
 They were all dressed in winter clothes.
 I felt a little out of place. I was used to
 the warm weather of my home. I walked
 towards the entrance of the hotel. The
 lobby was large and modern. I saw
 a receptionist at the desk. I went up
 to her and asked for a room. She gave
 me a key and showed me to my room.
 I was in a double room. It was clean
 and comfortable. I took a shower and
 got ready for bed. I was tired from
 the long flight. I closed my eyes and
 fell asleep.

The first of these is the fact that the
 government has been unable to raise the
 necessary funds to meet its obligations.
 This has been due to a variety of factors,
 including the fact that the government has
 been unable to collect the necessary taxes.
 The second factor is the fact that the
 government has been unable to borrow the
 necessary funds from the international
 community. This has been due to the fact
 that the government has been unable to
 provide the necessary collateral for the
 loans. The third factor is the fact that
 the government has been unable to attract
 the necessary foreign investment. This has
 been due to the fact that the government
 has been unable to provide the necessary
 guarantees for the investment.

RULES of CONDUCT,

BY A

CHINESE AUTHOR.

In a letter from *P. Parrenin* a jésuit missionary,
to *P. Du Halde* of the same society.

Reverend father,

IF there prevails in *Europe* a remarkable fondness for all the manufactures imported from *Cbina*, I am of opinion that the genius and character of the *Cbinese*, their present manners, their usages and customs, contain what might equally excite a laudable curiosity. This kind of knowledge, it is true, might easily be had from the
perusal

perusal of their history and laws. But, besides that the ancient books in which these are contained, are not always to be procured, nor easy to be understood; the *Chinese* seem to lie more open to view in the particular instructions, which their modern sages give them, for the support of good order in families, and to remove the causes of those troubles and division, which naturally flow from the want of precepts, or of exactness in observing them.

Of this kind is the little work, which is fallen into my hands, written in the *Tartar* language, and which I here send you. The author, who is quite a modern, *Chang* by name, is an ingenious *Chinese* who hath studied to improve the manners of his countrymen. *Hofu*, whose name is celebrated throughout the empire, hath translated it into the

the *Tartar* language. It was he, who taught most of the Emperor *Cang-hi's* children the *Tartar* and *Chinese* tongues; who supervised all the translations of the *King**, and of the *Chinese* history, and who was principal author of that grand dictionary in which were collected and explained all the words of the *Tartar* language. He died a few years since, with the reputation of being the most versed in these two languages of any *Manchew Tartar* that ever was.

He tells us in a kind of advertisement, that this little work contains the quintessence of what is found expressed in a more diffuse manner in other books, and that, altho' its style be simple and it contains nothing very refined; it is not the less useful to form the mind

* *The ancient canonical books of the Chinese.*

and regulate the heart. “ Such of
 “ my *Manchew* countrymen, he adds,
 “ as love reading, may derive great
 “ advantage from it. This was what
 “ I had in view, when in my leisure
 “ moments, I undertook the translation.
 “ I am persuaded, with regard to those,
 “ who shall read it with reflection,
 “ and with a sincere desire to profit
 “ by it; that the perusal, which will not
 “ cost them much time, will make
 “ as useful an impression upon their
 “ minds and hearts, as the reading
 “ our ancient books and history.”

In sending these instructions into
Europe, I do not pretend to enrich it
 with any additions to the present stock
 of knowledge. We have there masters
 far more excellent. The rules of con-
 duct which they have given us, and
 the end proposed to us in observing
 them,

them, are infinitely superior to what the *Chinese* sages can produce : my view is to show their manner of thinking, to keep up that esteem which is conceived for this nation, and to increase the zeal of those, who interest themselves in the conversion of a people, so eminent for their well-regulated government. and for the exertion of their intellectual powers.

Let me add, that this little work is not divided into chapters, neither are the materials methodically arranged. It is a collection of detached precepts; teaching us how to conduct ourselves well thro' the world; I have translated it, such as it is, into our own language, without aiming at any fresh arrangement, for fear of giving you my own ideas, which you do not want, instead of a simple translation, which you desire.

46 CHINESE RULES

fire. I have subjoined the original *Tartar*, that my version may be confronted with it, in case there should be found in *Europe* any learned men who thoroughly understand that language. In what follows it is the author that speaks.

Chinese Rules of Conduct.

O You, who read every day the canonical books, and who dispute incessantly upon doctrines and manners, your application is laudable; but ought it to terminate in meer discourse? You should put in practice that filial obedience, of which you speak with so much eloquence. This virtue consisteth not barely in honouring, serving and supporting your parents: it ought to extend to inferiour instances, as well as higher: to the lowest, as well as most sublime.

Upon all occasions, in which you are required to speak or act, do it with deliberation and sedateness. Most of our faults arise from too much vivacity and precipitation. Your countenance
ought

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ought to be grave and your words thoroughly weighed. A light and trifling exterior only attracts contempt or raillery. If you are obliged to give either advice or reproof use never sharp and cutting expressions: the effects of your anger and ridicule, would be to enflame the passions, not to correct them.

Do you aspire to the character of a good man? seek out a faithful friend who honestly confess your faults, and never have recourse to a lye to disguise them. A fault acknowledged is half amended. If your sincerity become never so little suspected, who will regard you? Lying is the vice of base souls, and of the vilest populace.

When you are to treat upon any affair with a great man, study his air and

and countenance; if he hear you coldly, if your suit displease him, proceed no farther: in vain would you press him; the refusal you are about to incur, would perhaps disgrace you with him for ever.

If you give a loose to reproaches against any one, who hath displeased you: if you proceed so far as to strike him, he will make reprisals and will give you blows for blows, reproaches for reproaches: thus to give yourself up to the impulses of anger, is to injure yourself, it is to beat yourself. If you are of a quarrelsome disposition; if you surrender yourself up to the intemperance of your tongue, and take a pleasure in backbiting and slander, you will make yourself feared; but do not deceive yourself, Heaven hath justice, and the Emperor punishments.

Never speak of the failings of another,

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and never affect to act the droll ; for, not to mention the complaints and murmurs, which you will draw upon yourself ; you will lose even those natural graces, which render a man amiable in society.

You suddenly appear in company, and, as soon as you enter, take the lead in the conversation ; you engross all the talk to yourself, and every body must be silent to hear you : what unpoliteness ? Who are you, and what have you learned, to enable you thus to read lessons to others ? Great bells seldom strike, and full vessels return no sound.

What ! you are clothed commodiously for summer and winter ; you want for nothing ; you feel not the inconveniences of hunger, or thirst ; of heat, or cold : you eat when you please, and as much :

much as you please : are you not satisfied ? Is it a diversion proper for a reasonable being, to assume indecent liberties, and never open his mouth, but to hold satirical or unbecoming discourse ? If you continue to speak and act thus without discretion or judgment, you will be put upon a level with the most stupid animals.

So long as man lives upon the earth, he must act there a certain part ; and the inequality of conditions is there necessary. If every one sought only to repose or divert himself, who would contribute to your nourishment ?

We see brethren, who in dividing their paternal inheritance, yield to each other in doubtful points, make mutual concessions with the greatest amity. How happens it afterwards that their children or grandchildren come

to dispute about the same inheritance; that they quarrel, are violently enraged with each other, and often proceed so far as to weary the judges with their odious contests? How have they been able so soon to stifle in their hearts, the tender sentiments which they had received from nature and their original education?

* Two qualities are absolutely necessary to a young woman: attention to the duties of her station, and a respectful fear. Learn then more particularly what those duties are. In the house be up the first in the morning; and don't retire to your repose at night, till after all the rest; be constant in your application to such business as is proper for your sex; to you belongs the care of the lesser domestic expences; watch

* Hence to page 64, the Author's rules are chiefly addressed to the fair sex.

atten-

attentively that the rice, the flour, the oil, the salt, the dishes and the other utensils, be carefully locked up in the places destined for them; that there reign an air of neatness, not only in your cloaths, but also in the meats which you cause to be dressed; and that nothing be seen, which may disgust the eye. Otherwise you will be ranked with the most dirty animals.

The head, the face, the hands, the feet, are the four seats of female beauty*: but it is modesty that must set off these natural perfections. This virtue must have the lead in your Air, your Mien, your Looks, your words, and in the gestures. If you speak without reflection, if you put yourself in motion at every the least word you

* This is speaking as a Chinese. All the other parts of the body are concealed in the large foldings of the Chinese dress.

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utter, if you are continually tossing yourself about, and are full of gesticulations, you will be taken for an actress or a dancer on the stage. What will be the consequence then, if you take certain liberties, if you study to see and be seen, if you look upon men by stealth, if you are heard to hum a song, or give other like marks of a giddy volatile spirit? What idea will then be entertained of your virtue?

Remember that in their intrinsic value, a bushel of pearls is not worth a measure of rice. The more you charge your silken head-dress with flowers and other ornaments, the more labour you will have to unsew them when they are to be made clean. To what purpose is it to embroider your cloaths with the figures of so many flowers, and of so many different birds? their entire beauty ought to consist in simplicity and neatness.

ness. Ornaments add nothing to merit and virtue. A woman who hath neither address, nor understanding, were she covered with gold and silver; had she her head loaded with pearls and bodkins of gold, is far inferior to a woman of merit, who is clad in linen-cloth, and whose head is decked with the most simple ornaments. A grain of rice, a single thread, all comes to us from the sweat of the poor. To assist them in their necessity is a secret virtue: to dissipate one's substance improperly is a public vice.

Thro' all ages the inner apartments have been distinguished from those without: the *Lin-ki* † hath assigned the place of the men separate from that of the women. By steadily observing so wise a rule, no room will be afforded

† A classical book, which contains the Laws, Ceremonies, and duties of civil life.

for those suspicions, which draw upon ladies the censure of the public.

Whatever affairs happen, undertake nothing of yourself; consult your husband. What is your husband? He is your *Tien* [i. e. your *Heaven* or *Deity*.] If the *Tien* should fail you; what would be your resource? While your husband lives, from how many cares are you set free? This at present escapes your attention; you will not perceive it, till you have lost him. How many widows and orphans groan under oppression?

Let a woman, who discovers her husband's blind side, make use of it to render herself his mistress, and to govern him; let her contest every point, and upon the least contradiction come to an open rupture; let the husband on his part submit to the yoke and not dare

dare to breathe: both the one and the other will soon become the talk and laughter of the public. If you let your reputation be tarnished on this side, the evil is almost incurable. The water once spilt cannot be gathered up again into the vessel.

If your husband neglects the duties either of his charge or station, endeavour to reclaim him; but let it be by soft and insinuating methods, by tender exhortations, and by the recital of certain examples capable of striking him. Behave to him with all the decorum you would to a guest: with that respectful confidence you would to a friend; avoid indecent familiarities with him; decency observed within doors makes us contract a habit of decorum and regularity abroad.

You are under a necessity of living
always

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always with your husband, and consequently of acquiring patience. Learn then to bridle your natural disposition, and lay a restraint upon your inclinations. You make both but one family; have then both of you, but one heart. If you are united only from the teeth outwards, only in appearance and grimace, while in the bottom of the soul you nourish a secret discontent; it is to fret yourself to no purpose, and to render your life truly miserable.

Yet I would not have you become insensible or motionless, like a statue; there is an activity and attention necessary to regulate the current business of your house. Your children which are of tender age, demand in particular, much of your care. Suffer them not to follow their appetites, nor to take more nourishment than their stomachs can well digest; shelter them from the
great

great heats of the season, remove them out of the reach of any thing which may hurt them ; such are, for instance, water, fire, knives, elevated places whence they may fall down, any thing hard against which they may bruise themselves; but above all forbid them the use of cold or ill dressed victuals, and of green and unripe fruit. These are for tender infants two sorts of deadly poison.

Your domestics ought to have a share of your attention : let them find no want of food and raiment. If they are stupid, negligent, or awkward, sometimes take no notice of their failings, and seem as if you did not perceive them : pardon them many lesser faults, especially when they mean well. Instruct them with gentleness; and consider that if they had great abilities, they would not be reduced to serve you.

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The doors of your house ought to be shut against all sorts of women *. In the first place against such as make it their business to hunt out satirical stories, or slanderous and false reports, which are spread abroad to the disadvantage of families, and go from house to house to retail them. It is their talent to corrupt the heart by their malignity, and to poison the mind by the prodigies they relate, by the spectres, which they sometimes make appear through their invoking of demons, and addressing to them unintelligible prayers. In the second place against fortune-tellers, who boast of penetrating into futurity, who busily take upon them to draw your horoscope, and to foretell good or bad fortune by the inspection of the hand and lineaments of the face. The least loss you will

* It is be presumed the Chinese ladies don't practise visiting.

suffer

suffer, is that of your money; other misfortunes, which you do not foresee, will be the fatal effects of your ridiculous curiosity.

Let me finish in a few words what relates to your sex: a woman hath no longer merit, than while she applies herself to acquire the virtues proper for her rank and station. And what are those virtues? They are these which follow: filial reverence, respectful fear, gravity, modesty, sweetness, complaisance, sincerity, a spirit of oeconomy, and a compassion for the wretched. The principal faults she ought to shun, are levity, trifling and volatile carriage, pride, anger, idleness, carelessness, talkativeness, indiscretion, a restless and difficult humour, and hardness of heart towards the unhappy. Above all she should take particular care, not to fall within any of those

cases;

cases * ; which give a Husband a right to divorce her, for even tho' she should not be reduced to that extremity, she would not be less dishonoured than if she really was.

Would

* These, according to the ancient laws, were seven in number. The Author does not name them, because he writes to those who knew them already. I shall supply this deficiency.

(1.) To be otherwise than submissive ; (2.) to be barren ; (3.) to be guilty of adultery ; (4.) to be jealous ; (5.) to have some grievous disease ; (6.) to talk too much ; (7.) to steal. Any of these give an husband a right to put away his wife.

The fourth article is to be understood of such a jealousy, as would carry a primary or legitimate wife, to hinder her husband from taking a secondary wife or concubine, or would cause her to raise disturbances on that head.

The fifth, is meant of such a disease, as occasions loathing and horror ; such as leprosy, epilepsy, and the like.

By the sixth, is to be understood, not a flux of useless words, so common to the sex ; more than half the women in *China* would fall under this article ; but the dangerous chattering and prattle of those women, who by false reports, by secret slanders, or by false combinations with one another, might sow division in the family, and disturb the peace and union of it.

The

Would you know what gratitude you are to expect from mankind, cast your eyes upon your children. Would you have your children obedient and submissive to you, be the same to your own parents. Know that the heart, the thoughts, the inclinations, and constitutions of men have little resemblance to those of each other; this consideration

The four other articles require no explanation. Theft is only then a subject of divorce, when a wife robs her husband to enrich her relations.

There are nevertheless three exceptions to this law of divorce.

The first is, if the father, the mother, and elder brother of the wife are dead, in this case the husband is not permitted to put her away; because, saith the law, there was a place [or home] whence this woman was taken, and there is no longer any, to which she can be sent back.

The second is, when the husband's father and mother are dead, and the wife hath honoured their memory with a mourning of three years.

The third forbids a divorce, if the Husband was poor when he married and is afterwards become rich: because the wife having gone thro' and partook of his necessity, it would be unjust to send her away in the time of his abundance.

Such-

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tion ought to engage you to bear with their failings and to dissemble them.

Be not one of those eternal jokers, who had rather lose a friend, than what they esteem a good jest: consider that such raillery is often more offensive than abusive language; the latter is commonly the effect of a fit of anger, which is soon over, and which one is after-

Such was the ancient custom; at present it does not prevail in its full extent: there is hardly any thing but adultery clearly proved, that authorizes a divorce. In all the other cases, they seek out remedies of another kind. When the parents of the faulty wife are people of distinction, they strongly oppose the dishonour that would befall their daughter. Nevertheless, if it is quite incontrollable, that this woman disturbs the peace of the family; that she loves not the children of the FIRST BED; that she takes no care of them; or uses her domesticks ill; her relations will not be able to save her; and of this we have seen memorable examples in persons of exalted rank.

The author having given the above instruction to the ladies, returns to the men, and gives them those which follow.

wards

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wards sorry for : the former is a most certain sign of contempt, which one is too apt to give way to, and which one corrects in one's self seldom or never.

Learn from your youth to conquer your passions, to regulate your heart, and to form it to virtue. Allow not yourself in any fault, however slight it may appear : if it escapes you now, be careful not to commit it any more. The dike once broken you can no longer stop the torrent.

The desire of amassing, if a man surrenders himself up to it, never ceases but with life. Riches are often accumulated by indirect means, and are left to extravagant children who soon see the end of them. Men

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are

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are desirous to *gain money*, by which they *lose men*.*

Be not one of those gloomy spirits whom every thing displeases, who can endure nobody, and who have, as it were, a natural antipathy to the whole human race: But at the same time do not give up your heart to every pretender: neither trust to flight protestations of attachment and fidelity. In the commerce of civil life, there is a just mean to be observed; by adhering to which you will escape much vexation and repentance.

You have a secret aversion from

* The Author means that it is better be not so rich, than to seek to be so by forfeiting the esteem of good men.

[There is an affected quaintness both in the thought and expression very much in the manner of the Chinese.]

good

good men ; the acquaintance and conversation of the wise is insupportable to you : A certain proof of the depravity of your heart, and disorder of your understanding. You are richly cloathed ; you ride fine horses superbly caparisoned : nothing disturbs your tranquility or breaks your rest ; your table abounds with delicate meats ; you swim in joy and pleasure. Death will come and surprize you in the very midst of your delights, perhaps locked in the embraces of sleep, and you will cause passengers to say ;
 “ Whose son was this young man ? ”

Every one hath his peculiar notions ; your friend hath his, and is sometimes so strongly attached to them that he cannot be persuaded to make the least concession. If it only relates to indifferent things, if his views are not too unreasonable, have the complaisance to in-

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dulge him in them. If on the contrary you ever contradict him, if you insist upon it that your sentiments ought always to prevail, if your self-love will not suffer you to yield to him in any thing : what will you gain ? you will breed ill blood between you, and will lose by little and little his affection and confidence.

Never employ your authority in its full extent ; temper whatever is severe in it by an air of sweetness and goodness. Neither abuse the fear and respect which your rank and dignity inspire. It will do you honour to adapt the exercise of your power to the circumstances and situation of the persons with whom you live.

If some disaster or great misfortune befall you, and you see no means to extricate yourself ; submit to the will of heaven. To complain, to sigh, to bemoan

moan yourself, to strike the earth with your foot; is not to diminish but increase the evil. No one is ignorant of this truth: but how seldom do we see it regarded in men's practice?

Think much and speak little. A great parade of words only dazzles the eyes of fools; and is far inferior to a judicious silence. There are especially certain occasions, when a wise man, how fine a speaker soever he be, and whatever inclination he may have to speak, will always put a seal upon his lips.

Forget the services you have done to others: it is their business to remember them. Do not point out the shining advantages which distinguish you from the common run of mankind, it is the part of others to find them out. The peach and the plumb speak not, they naturally leave traces of their worth.

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If you have a sharp, subtle, penetrating spirit; only apply it to the well governing of your domestic affairs: in your commerce with the world study simplicity and plain-dealing. If you affect to appear more cunning than others; if there is discovered in your air and expressions, I know not what of constraint and artifice, you will always be distrusted, and will never acquire sincere friends.

Do you love sweet things? Taste first those that are sour. Do you seek repose and pleasure? First experience fatigue and toil. He that would take a high leap, must first of all stoop and bend his body.

It is not enough to study the world in order to adapt yourself well to it, study yourself, and examine every evening what you have done during the day.

day. If any action hath escaped you which you have reason to be sorry for, take proper means to correct yourself, and commit it no more. If, on the contrary, you have nothing to reproach yourself with, taste the sweet pleasure, which arises from the testimony of a good conscience.

If you hear the praises, which are bestowed on you, with a modest simplicity, you add a new lustre to your merit. If, on the contrary, you are puffed up with this slight mark of esteem, and are seduced to assume an important and supercilious air, the favourable opinion that was entertained of you is instantly converted to prejudice, and people retract in secret the applauses of which they think you no longer worthy.

Ruin follows gain very near: and misery is at the tail of good fortune.

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He alone leads a tranquil life, who is content with a decent mediocrity.

How difficult is it to live in the world and to preserve therein irreproachable manners? It is nevertheless possible; but for this end one hath need of a continual attention and watchfulness over one's self.

The soul ought to rule the body. How unhappy is he who suffers himself to be governed by his passions and irregular desires. You see that great man: he is an hero, that hath not his equal among all our warriors: his name makes the earth tremble; he hath crossed the four seas, he hath subdued all before him; himself is the only one he hath not been able to conquer; for he is still a slave to his body.

You employ yourself in study, with-

out

out endeavouring to comprehend what you study: the time you spend therein, is to you so much time lost. When you read the books which the sages have left us, read them with reflection: every letter, every expression ought to appear precious to you: the doctrine ought to be deeply engraven on your heart: that which goes no farther than the eyes and ears, is like a repast which one only makes in a dream.

A kindness or favour opportunely done, may procure sometimes to him who did it a considerable fortune. A trifle often occasions great joy. Excessive love frequently turns to bitter hatred.

Neglect not an affair because it appears of small importance: a slight chink may cause shipwreck to the greatest

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greatest vessel. An insect never so small may by its bite occasion your death.

If you are charged with an important and difficult employ, away with *sound* and *colour* †; but on the other hand, imitate not those senseless young men, who take their pleasure, and at the same time make complaint; who are overpowered with the slightest business, and who trouble their neighbours incessantly about it.

If you have but a small share of genius and virtue, and have nothing to recommend you but a self-sufficient and decisive air, your fall is certain: of ten who resemble you, nine fall. If you have never seen the heavens, but from the bottom of a pit; if you can only shew the road by the direction of a

† He means music and women.

wall,

wall, the best advice I can give you, is never singly to undertake any great affair.

Propose great models for your imitation. *Yao, Shun, Yu, Wen-wang, Chew-cong, Cong-tse* * differed not shape from common men, but in the qualities of the mind and heart, which have rendered them famous to ten thousand generations. Form yourself after the pattern of their integrity, their greatness of soul, their sweetness, their facility of pardoning, and their other virtues, and you will become a real sage: but if you neglect to improve the talents you have received from nature; if you are blunt, imperious, and harsh to others, you will only be a despicable creature.

* This is *Confucius*, the others are famous Chinese sages and heroes.

Do you see this frantic person? this mad man? he tears his clothes, he runs about every where, he would get up on the top of the house naked, he bites, he tears those who endeavour to stop him. It is the picture of a hair-brained man, who will do every thing head foremost, and in the manner he likes best, that is to say, in the most unreasonable manner in the world: If you make the least remonstrance he chafes himself, he is in a heat, he flies out into a rage, and only repays the affection you shew him, with ingratitude and hatred.

One of the best actions we can do in this life is to succour the afflicted and to relieve the indigent. If Heaven did not send calamities into the world, we should have no opportunity to exercise mercy.

Three

Three things are absolutely necessary to him who addict himself to study. In the first place, to conquer his passions, and to render himself their master. Secondly, to have a sweet, tractable, complying temper. Thirdly, to hold all bad doctrines in abhorrence, and never to engage in any false sect.

Who hath loved you more than your father and mother? What inquietudes hath your infancy caused them? What pains have they taken to bring you up? How many kinds of labour and toil have they endured to place you in your present condition? And can you carry your ingratitude and harshness so far as to displease and afflict them?

Yet this will be the consequence, ye fathers and mothers, if you do not pay attention to the faults of your children, and if you neglect to correct them in their

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tender age. Above all never permit them, under a pretence of shewing their wit, to answer you pertly, or to contradict those whom they ought to reverence: if this is permitted you must never expect to see them obedient and respectful when more advanced in years.

What shall we say of that person, who labours under great ignorance; who knows but imperfectly the nature of things, and the true principles of morality, and who nevertheless appears with his head lifted up, opening great eyes, bridling his chin, thrusting out his belly, marching haughtily and as if he counted his steps? Is there an object more worthy of compassion? Were he a hundred years upon the earth, could one say of such a one he had lived a day?

If you have reason on your side make
it

it appear with a soft and gentle air; to what end those emotions of anger? this is not the way to persuade a reasonable mind. But if you have not reason on your side, and yet would carry it by downright force, you are no better than the public robbers.

Your neighbour hath acquired a large fortune; gold and silver melt in his house; every thing prospers with him, and you are ready to burst with spite. Another groans under a weight of affliction which overwhelms him, and you feel at the bottom of your soul a secret joy at it. Sad effects of the malignity and baseness of your heart!

You are only employed in procuring for yourself all sorts of pleasures, and in leading a sensual and voluptuous life; you enjoy calmly all the favours
of

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of fortune, and think yourself secure from hunger, thirst and poverty. Senseless, as you are, are you ignorant that heaven endures not the wicked, and leaves not any evil unpunished?

Would you become skilful in the administration of public affairs? apply yourself to the reading of our history. But if you have an antipathy to books, if you cannot endure them in your house, your children will be worse than if they were born blind.

In a famine the fourest and bitterest things are pleasant to your taste. Are you in abundance, the best meats seem to you tasteless and insipid? The *heart* of heaven cannot content your *heart*. Did you ever see any one die of hunger, who knew how to be content with what little he had?

There

There are three things you should always have before your eyes, the law of heaven, the law of the empire, and the honour of your neighbour. If you neglect these three articles, go wherever you will, you must not hope to live at ease.

If you see a man repent of the evil he hath committed, carry your reprimand no farther: if he is confounded at his fault, consider it as wiped out: if he bend himself, thrust not forth your hand, to overturn him to the earth.

If you have changed your conduct for the worse, and from good are become evil, it is useless to remind us of what you were formerly. In like manner when a man is reformed, tell us not that he was ever bad.

You have a quick feeling of the slight-
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Pillars of iron are worn away by little and little with the bare touch: We perceive the traces of the hand on the marble balustrades, which are often handled. Life passes away with far greater rapidity, and returns no more. A hundred years when they are spent are no more than the twinkling of an eye. Let us then employ usefully the few days we have to live.

Your children have merit, and are well brought up: they need nothing more to establish their fortunes: if they are blockheads and without education, and yet your whole care and example tend only to amass money and accumulate treasure, they will either squander it away, or if they keep it, will not be the more esteemed on that account. The sages who despise riches, do not want them, but (what they have more at heart than all kinds of

of

of wealth) they enjoy a great reputation. Vile souls, on the contrary, are a torment to themselves. Judge of the present and future by the past, you will see that true happiness is only to the virtuous.

In the sudden transports of a lively friendship, say not all you bear in your mind, your openness may be abused in a time of shyness. In like manner in the moment of indignation, say not all you think: should you afterwards be never so desirous of reconciliation, will you dare to present yourself before him, whom your rage hath so highly offended? Repentance follows a fault very near, and people bear a long while in their heart the dart that wounds it.

Be an œconomist and learn to regulate your expences; you will have money to spare. If an insatiable

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thirst of riches, possesses your soul day and night, how much do I bemoan you? and how miserable are you, to ruin your health and strength, to lose your time and repose, thro' the immoderate desire of acquiring wealth, which yet you have so little time to enjoy.

Before a thing happens, it is very difficult to say what will be the issue. We flatter ourselves beforehand that we shall succeed, but find in the end our hopes disappointed. Heat and cold succeed one another, why then will you so torment yourself about an uncertain futurity?

The man who is most clever, most ingenious, and most likely to succeed, is he who best knows how to assume patience in adversity. Among that kind of people whom indigence hath reduced

duced to render you the meanest services, have sprung up heroes of the first rank : our fathers have seen them ; and we see the same in our days.

A sage ought to be a living instruction to the common class of men . there should appear nothing frivolous in his discourse, nothing irregular in his conduct, and his actions should be always conformable to the law of heaven. It is not for the valley alone in which it grows that the flower *Lan* is so beautiful and fragrant. It is not for yourself alone that you ought to acquire wisdom.

If the father of a family bathe every day, his children will be skilful swimmers. If the father steal melons or fruits, his sons will be assassins and incendiaries. One is apt to spare a child, and laugh at his faults, instead of cor-

recting them : it is pretended he is still young ; and while this is incessantly said and repeated, the child grows up, he is now a great boy and becomes your punishment. People torment and afflict themselves when they have no children, and yet they frequently suffer much more when they have them,

How hard is it to escape a bad character ! It is still more difficult to deserve general esteem and approbation.

Be not too eager and lively, have no precipitation in your words and in your motions ; he who is least pressing often arrives first at the goal ; too much vivacity only serves to perplex affairs. When one swallows whole morsels, one is liable to cast them up : when one runs too fast, one is liable to fall headlong to the ground.

What

What end do you think can be answered by that blunt and haughty air, which distinguishes you? Be good and severe at the same time, eternal peace shall reign in your family. Put a seal upon your mouth, and guard your heart as you would guard the walls of a city. Above all do not become a relater of false reports, nor of all you hear said at random.

Suffer not yourself to be hurried away by excess of joy for any unforeseen good luck. Be always equal and cool at either fortune. You are newly admitted to the learned degree of Batchelor; your name is among the first of those that are posted up: you are no longer master of yourself. It happens afterwards that in the distribution of dignities they pass you by, you are disconsolate; vexation and sorrow prey upon and devour you: had you been less elated with

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with joy, you would have been less overwhelmed with grief.

Study, science, and virtue, make whole families shine : application and œconomy serve to govern them : complaisance and a pacific disposition, to keep them united : tranquility and conformity to reason, to preserve them. A man who hath neither equity, application, nor politeness, is a savage beast, whose head is covered with a bonnet.

However dexterous a man may be, whatever service he may have performed, if he is vain enough to make it the subject of his conversation, if there escape a single word in his own praise, it is all over with him, he loses all the merit of it. If, on the contrary, he chance to fall into any fault, and do but acknowledge it and humble himself, his fault is repaired. The

The greatest part of the evils, which are felt in old age, often flow from the excesses that have been indulged in the vigour of life. One may still with more truth assert that the afflictions of the mind and the achings of the heart, have taken root in the time of prosperity.

If to a beautiful countenance you apply a caustic of mugwort, the scar will for ever be seen: in like manner, a black spot upon a white habit will last as long as the habit.

If you preserve your heart undefiled, if you know how to regulate your desires, you will have no occasion to take *Sse-ú-tang*. Undertake few affairs, moderate the fallies to which your temper is inclined, and you will have nothing to do with *Sse-kun-tang*. Be sober in eating and drinking, and *Ell-chin-tang* will become useless to you. Be upon
 3 your

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your guard against excess of cold and you will not be obliged to swallow *Sun-ming-tang* *.

The water, which in its source is only a little trickling stream, augments insensibly in its course, and becomes capable of overturning the highest mountains.

If you are guilty of excess in wine, you dishonour yourself; if you amass riches upon riches, another will profit by them: what folly to accumulate wealth even to extreme old age, when so little is required to sustain the life of man!

* These are four medicinal decoctions; the first of which, according to the Chinese, increases and purifies the blood and removes obstructions; the second is a good cordial; the third promotes digestion and dissolves phlegm; the fourth opens the pores and disperses the wind.

If

Before you undertake any affair, consider how you will be able to finish it. Before you propose a new regulation, reflect how you will be able to make it observed.

How good soever a horse may be, you must not all at once throw up the bridle to him: however intimate you may be with another, watch over your tongue and trust not to his mouth all the secrets of your heart. But altho' it may be easy to conceal your vices from others, it is not so to do it from yourself, or to stifle the remorse which springs from a bad action.

It is better to regard a thumb below, than an hundred arms on high. It is better to regard a step behind, than a hundred leagues before. The air is unwholesome and too subtle at the top
of

of a sharp precipice, it blows sweet and temperate on a gentle declivity.

It is sometimes more proper to keep yourself in obscurity, than to shew yourself forth in open day. A flower is agreeable and strikes the sight, whereas the fir hath nothing beautiful in it; the splendour of the one is not an equivalent for the duration of the other.

To know how to lose properly, is the part of a man of sense; the stupid are they, who would always gain.

Altho' you should take a repast in the morning it will not suffice 'till night. The good which you formerly did this needy person, does not relieve his present necessity.

If you groan under oppression, confusion will only befall the powerful who oppress you. If you make yourself feared you must expect neither fame nor happiness.

Would you be in the number of these great souls, who put themselves out of the reach of all the disgraces of life? begin with bearing slight wrongs. Would you improve your talents and your virtue? endure ill fortune with patience. Still farther would you spare yourself all occasion of repentance and grief? fill your mind with useful knowledge, your heart with good thoughts: say nothing but what is good, do nothing but what is good, and only associate with good men.

The *Teng-lo* lives twined round the tree which supports it: if the tree dies
it

it falls *. Happy the sage who depends only upon himself, and hath no need of foreign support.

The length of a journey shews the strength of a horse ; and length of time, the heart of a man.

Man doth not live a hundred years, yet he fills himself with cares and inquietudes enough for ten thousand.

If man had no inclination to kill the tiger ; the tiger would have no desire to hurt man.

When the house is in want, the obedient son discovers himself. When

* The *Teng-la* shoots out of the ground like a vine, and cannot support itself without a prop : the Chinese teach it to climb up lattice work for the benefit of its shade : it bears no fruit, but violet flowers, which hang down like grapes, and are good to eat. Its leaves pretty much resemble those of the willow, but are shorter and rounder at the point.

the

the kingdom is in trouble, the loyal subject is distinguished.

If you are poor, tho' you should dwell in the most frequented part of the city, nobody would think of you. If you become rich, were you retired into the most desert mountains, you would be there sought out and visited from the remotest distance.

When you pay a debt, remember the time when you were obliged to borrow. When you are rich, remember the time when you were poor. When you become poor, forget the time when you were rich.

When one is got to the brink of a precipice it is too late to pull up the bridle to stop the horse. When you are in the middle of the great river *Kiang*,

98 CHINESE RULES, &c.

it is too late to think of repairing the bark however it may need it.

We see you mounted on a white horse, set off with dangling ornaments of scarlet †, and with trappings of the most brilliant colours; how many people whom you have never known will crowd to see you, and remind you of your parentage?

† The Mandarin when they ride, have two tufts of red hair fastened to the harness of their horses. These are fixed at one end in pipes of gilt brass: one is suspended at the horse's breast, the other at the headstall of his bridle.

THE END OF THE RULES.

The French Translator's Postscript.

THE Chinese author concludes his book with a song, in which he exhorts his countrymen to lead a wise and regular life. It is an abridgment of the foregoing Rules of Conduct thrown into verse. The *Tartar* translator hath rendred it into prose, his language not being proper for versification. Hitherto at least no *Manchew* hath ventured to rhyme in his own language. For my part I shall give you this song neither in verse nor prose; it would be only a tedious repetition of what the author hath already written; which is too long already, if it hath the misfortune to displease you; and is not too short if it can afford you pleasure.

I am, Yours, &c.

u

THE
LITTLE ORPHAN
OF THE
HOUSE OF CHAO:
A
CHINESE TRAGEDY.

H 3

ADVERTEMENT

THE following text is taken from the French edition of P. De H. Description de l'Europe de la 1732. Tome 1.

It is necessary that our own language be in the hands of our own people, and that we have a right to the original, with a care and exactness, which the former translators did not attend to.

It is necessary to observe

ADVERTISEMENT.

THE following piece is translated from the French version, published in the grand folio edition of P. DU HALDE'S Description de l'Empire de la Chine, &c. Paris 1735. Tome 3me.

This tragedy has been given twice already in our own language, in two different translations of that book. Without derogating from the merit of these, we beg leave to mention, that we have endeavoured to retain the peculiarities of the Chinese original, with a care and exactness, which the former translators did not always think it necessary to observe.

ADVERTISEMENT

INTRODUCTION

OF THE

FRENCH EDITION

WHEN the reader is told that
plays generally accompany the
entertainment of ceremony given by
the French monarchs and other per-
sons of condition; and that they make a
necessary part of the solemnity, he will
understand he is glad to see one of these
performances a judgment of their taste for
theatrical

THE
INTRODUCTION
OF THE
FRENCH EDITOR.

WHEN the reader is told that plays generally accompany the entertainments of ceremony given by the Chinese mandarines and other persons of condition : and that they make a necessary part of the solemnity, he will doubtless be glad to see one of these, to form a judgment of their taste for theatrical

theatrical compositions. By good fortune I am able to gratify his curiosity.

There is fallen into my hands a Chinese tragedy, faithfully translated by P. de Premare. We must not expect to find the three unities of time, place and action observed in it, nor any of those rules, which are esteemed by us to give beauty and regularity to works of this kind. It is not above a century since dramatic poetry hath in France been brought to it's present degree of perfection : and it is well known that in times more remote it was very rude and unpolished,

We ought not therefore to be surprized, if our rules are unknown to the Chinese, who have always lived in a world of their own, separated from the rest of the universe. They have no
other

A CHINESE TRAGEDY. 107

other end in their dramatic pieces, but to please their countrymen, to move their passions, and to inspire them with a love of virtue, and abhorrence of vice. If they succeed thus far, they think it sufficient: and it is enough for me if I can shew their taste in works of this nature, how different soever it may be from our own.

The following tragedy is extracted from a book entitled *Yuen Gin Pe Chong*, which contains a collection of a hundred of the best plays, that were composed under the dynasty of the *Yuen**. This work consists of forty volumes, and is divided into four parts.

The following tragedy is entituled *Chao-shi-cü-ell*, that is, *The little orphan*

* This dynasty began *Anno Christi* 1280, and ended *Anno* 1368.

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of the house of Chao : it is the 85th piece in the collection, and is found at the beginning of the 35th volume.

P. Premare tells us that the Chinese make no distinction between tragedy and comedy. This is called a tragedy only because it's catastrophe is tragical. There is no other difference between the dramatic pieces of the Chinese, and their novels, but that in the one the characters are introduced speaking on a stage, whereas in the other it is the author, who relates their discourses and adventures.

In their printed books the name of the person who speaks, is seldom set down: because (as the reader will find) he always begins with telling the spectators, who he is, what is his name, and what part he acts in the play.

A com-

A CHINESE TRAGEDY. 109

A company of comedians consists of eight or nine actors, who have each their proper parts and characters, which they never change; much in the same manner as is practised in the Italian comedy, and among the French strollers that run thro' the provinces.

The same actor often represents many different parts; for as the Chinese throw every thing into action and dialogue, and leave nothing to be related, but for this expedient the number of actors would be too much multiplied. In the following tragedy there are but five actors, tho' there are not leis than ten or twelve characters who have speeches assigned them; not to mention the mutes.

It is true, the actor, as I said above, begins always with telling who he is, as he enters upon the stage; but it must occasion

sion some embarrassment and confusion to the spectator, to see the same person appear in two very different characters. A mask would remedy this inconvenience, but masks are never used except in interludes and dances, and are only worn by villains and the chiefs of robbers.

The Chinese plays are intermixed with songs, in the middle of which the actors often stop to speak a sentence or two in the common tone of declamation. On the other hand, it appears shocking to us for an actor in the middle of a dialogue all of a sudden to fall a singing; but we ought to consider that among the Chinese, singing is used to express some great emotion of the soul, as joy, grief, anger, despair; a man, for example, who is moved with indignation against a villain, sings; another, who animates him-

himself to revenge, sings; a third, who is going to put himself to death, sings likewise.

There are pieces, the songs of which are difficult to be understood, especially by Europeans, because they are full of allusions to things unknown to us, and of figures of speech, which we have much ado to comprehend; for the Chinese have their poetry, as we have ours.

The airs or tunes belonging to these songs are but few, and in the printed copies to every song the tune is prefixed. These songs are printed in large characters, to distinguish them from the other parts of the dialogue.

The Chinese plays are divided into several parts, which may be called acts. The first is named *Sie tse*, and

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pretty much resembles a prologue or introduction. The acts are called *Che*, and may be divided, if one will, into scenes, by the entries and exits of the actors.

DRA-

Chinese Periods

The work of the present period of the
Chao-yue, minister of state, (a name
period.)

Chao-so, son of Chao-yue, and his
in-law of the king.

The king's daughter, wife of Chao-so
Ching-yue, a / scholar.

Chao-yue, a minister of state
Chao-yue, an ancient minister, re-
sided into the country.

Chao-yue, a young lord, who had
for the son of the physician, and is
adopted by Chao-yue.

Wu-hong, a great officer of the king.

Dramatis Personæ.

Tû-NGAN-cû, prime minister of war.

CHAO-TUN, minister of state, [a mute person.]

CHAO-SO, son of CHAO-TUN, and son-in-law of the king.

The king's daughter, wife of CHAO-SO.

CHING-YNG, a physician.

HAN-QUE, a mandarine of arms.

CONG-LUN, an ancient minister, retired into the country.

CHING-POEI, a young lord, who passes for the son of the physician, and is adopted by Tû-NGAN-cû.

WEI-FONG, a great officer of the king.

Performed by five persons only.

CHAO-

CHAO-SHI-CÛ-ELL,

OR, THE

Little Orphan of the House of Chao:

A Chinese Tragedy.

SIE-TSEE, or PROLOGUE.

Scene I. TÛ-NGAN-CÛ *solus.*

MAN never thinks of hurting the tiger; yet the tiger is always meditating evil to man. If one does not make one's self easy, when opportunity serves, one is sure to repent it. I am *Tû-ngan-cû*, first mandarine of war in the kingdom of *Tsin*. The king *Ling-cong*, my master, had two men in whom he placed entire confidence:

the one to govern the people, that was *Chao-tun*, the other to govern the army, that is myself. Our employments have made us enemies to each other. I have always had a desire to destroy *Chao*, but I never could accomplish it. *Chao-so* the son of *Tun* married the king's daughter, I ordered an assassin to take a poinard, to scale the wall of *Chao-tun's* palace and kill him. This wretch endeavouring to execute my orders, beat his own brains out against a tree. One day *Chao-tun* went out to encourage the husbandmen in their labour; he found under a mulberry tree, a man half dead with hunger, he made him eat and drink as much as he would and saved his life. About this time a monarch in the west made the king my master a present of a great dog, named *Shin ngao*. His majesty gave this dog to me, and I formed a design to make use of him to kill my rival;

A CHINESE TRAGEDY. 117

val; I shut the dog up in a room by himself, and forbade any one to give him food for four or five days. I had placed at the bottom of my garden a man of straw, dressed like *Chao*, and about his size: Having put into the belly of this figure the entrails of a sheep, I took my dog, I shewed him the entrails, and let him loose; he soon tore in pieces the man of straw, and devoured the flesh, which he found in the belly. I shut him up again in his prison, I caused him to fast, and I brought him back again to the same place; as soon as he saw the man of straw, he fell a barking; I loosed him, he tore the phantom, and devoured the entrails as at first. This exercise was repeated for a hundred days: at the end of which I went to court, and said publickly to the king: Prince, there is a traitor here, who hath evil designs against your life. The king

I 3

eagerly

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eagerly inquired, who the traitor was? I answered, The dog which your majesty hath given me, knows him. The king discovered great joy; Formerly, said he, in the reigns of *Tao* and *Shun*, was a sheep, who could discover criminals by a certain instinct; how happy should I be to see the like in my own reign! where is this wonderful dog? I brought him to the king; *Cbao-tun* was standing by in his usual habit: as soon as *Skin-ngao* saw him, he set to bark. The king bade me let him loose, saying, Is not *Cbao-tun* the traitor? I let the dog go; he pursued *Cbao-tun*; who ran away, all about the royal hall: by ill luck my dog ran against a mandarine of war, who killed him. *Cbao-tun* fled out of the palace, and would have mounted his chariot and four horses, but I had caused two of the horses to be taken off, and one of the wheels

wheels to be broken, that it might be of no use. At this juncture appeared a stout fellow, who supporting the chariot with his shoulder, and beating the horses forward with his hand, opened a passage into the mountains, and saved the life of *Chao-tun*. And who was this stout man? The very same, whom *Chao-tun* had brought back from the gates of death. With regard to myself, as I remained still about the king, I told him I was going to do him service, and immediately I caused to be massacred all the family and domestics of *Chao-tun*, to the number of three hundred persons. There only remains *Chao-so*, with the princess his spouse; but as he is the king's son-in-law, it is not proper to put him to death in public: nevertheless, persuaded as I am, that to prevent a plant from shooting out again, one must pull

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up even the smallest root; I have counterfeited an order from the king, and have sent, as from his majesty, to *Chao-so* three things, a cord, poisoned wine, and a poinard, leaving him only his choice of these. My orders will be speedily executed, and I wait for an answer. *(Exit.)*

Scene II

CHAO-SO. THE PRINCESS his wife.

CHAO-SO. *Alas!*

I am *Chao-so*, I have such a mandate. Who would have thought that *Tú-ngan-cú*, driven by that jealousy, which always divides the mandarines of arms, and the mandarines of letters, should have deceived the king, and caused him to put to death our whole

fa-

family to the number of three hundred persons? Princess, hear the last words of your husband. I know you are with child; if you are delivered of a daughter, I have nothing more to say; but if it prove a son, I give him a name before he is born; I would have him called "The orphan of Chao." Bring him up with care, that he may one day revenge his relations.

PRINCESS, T

Alas! you overwhelm me with grief.

A MESSENGER from the king enters and says:

I bring from the king, a cord, poison and a poinard: I have orders to deliver these presents to his son-in-law;
who

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who may have his choice of these three things: and after his death I am to confine the princess his wife, and to convert her palace into a prison. The execution of this order must not be deferred a moment. I am now arrived.

Perceiving the PRINCE, he says to him:

Chao so, kneel down: hear the king's order.

He reads.

“ Because your house is guilty of
“ high treason, all that belong to it
“ have been put to death; you alone
“ remain: but reflecting that you are
“ my son-in-law, I will not have you
“ executed in public. I send you here
“ three presents: make choice of one
“ of them.

The MESSENGER proceeds and says
 The order requires farther, that your wife be confined in this palace, that she be not suffered to stir out of it, and that the name of *Chao* be entirely extinct. The king's order must not be deferred. *Chao-so*, obey: make yourself away immediately.

CHAO-SO.

Ah! Princess, what can be done in this calamity?

He sings deploring his hard fate.

PRINCESS.

O heaven, take pity on us! they have caused all our family to be massacred.

THE ORPHAN OF CHAO.

cred. These unfortunate wretches lie
unburied.

CHAO-so, *singing*:

I shall lie unburied as well as they.
My Princess, fail not to remember
what I have recommended to you.

PRINCESS.

I shall never forget it.

CHAO-so *singing*, repeats to the prin-
cess the last advice he gave her, and then
kills himself with the poinard.

PRINCESS.

Alas! my husband, you make me
die with grief.

The

A CHINESE TRAGEDY. 125

The MESSENGER.

Chao-so hath cut his throat, and is no more: his wife is imprisoned in her own house. I must go and render an account of my commission,

He afterwards recites some verses.

The END of the PROLOGUE.

THE

THE FIRST PART:

SCENE I.

TU-NGAN-CŪ *and his attendants.*

I am afraid, if the wife of Chao-fa should be brought to bed of a son, and this son should grow up, he will become a formidable enemy to me: for this reason I confine her in her palace, as in a prison. It is almost night, how comes my messenger to stay so late. I do not see him return.

A SOLDIER *enters and brings him news:*

The princess is brought to bed of a son, who is called "The orphan of the house of Chao."

TU-

TŪ-NGAN CŪ.

Can this be true! What! is this little wretch called "The orphan of the house of *Chao*?" I will let a month pass away: it will be time enough to get rid of a little orphan. Let my orders be carried to *Han-que*, requiring him to guard the entrance of the palace, where the wife of *Chao-so* resides. Let him be particularly careful to examine every one that stirs out. If any person is hardy enough to conceal this infant of *Chao's*, I will put him to death, with all his race. Let this order be every where set up; and let the inferior mandarines have notice of it. If any one disobeys this order, he shall undergo the same punishment.

SCENE

SCENE II.

The PRINCESS holding her son in her arms.

I seem, as if all the evils, that infest mankind, were shut up in my heart. I am the daughter of the king of *Tsin*. The traitor *Tá-ngan-cú* hath caused our whole family to perish. There only remains this poor orphan, which I carry in my arms. I remember that his father, my spouse, when he was at the point of death left with me this his last request. My princess, said he, if you have a son, name him "The orphan of the house of *Chao*," and take great care of him; that when he is of age, he may revenge his family." O heavens! how shall I get my son out of this prison? I have a sudden thought. I have at present only
one

one relation: I have no friend left in the world but *Ching-ying*: he was of my husband's family, and his name, by good luck, was not found in the list of the proscribed. I expect his coming: I will then entrust my secret to him.

SCENE III.

CHING-YING *with his chest of medicines*:

My name is *Ching-ying*: I am a physician by profession, I served the king's son-in-law: he had an uncommon regard for me. But, alas! this robber *Tu-ngan-cu*, hath caused the whole family of *Chao* to perish. By good fortune my name was not found in the list. The Princess is now imprisoned in her own house. It is I who carry her victuals every day. I know that she hath named her son, "The Orphan of the house of *Chao*," and that she de-

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signs to bring him up*, in hopes that he will one day revenge the death of his father and all his family. But I very much fear he will not be able to escape the claws of the cruel *Tú-ngan-cú*. They say the Princess asks for me, it is in all likelihood to give her some of the medicines proper for a woman after her lying-in. But I must make haste; I am now at the gate. I need not give notice that I am without: I will enter without ceremony.

SCENE IV.

CHING-YNG. THE PRINCESS.

CHING-YNG.

Madam, you wanted to speak with me. What is your pleasure?

* The Chinese have a power of life and death over their children, and it is entirely at their own option whether they will bring them up, which when they are in calamitous circumstances, they frequently do not, but expose and leave them to perish.

The

A CHINESE TRAGEDY. 131

The PRINCESS.

Alas! how cruelly hath our house been destroyed? *Cbing-yng*, I have sent for you: and it is upon this account, I am brought to bed of a son. His father, when he was at the point of death, gave him the name of "The Orphan of *Chao*." *Cbing-yng*, you are one of our family. You have always been treated with particular regard. Is there no means to get my son out of this place, that he may one day be able to revenge his relations?

CHING-YNG.

Madam, I plainly see that you do not yet know the worst. The traitor *Tú-ngan-cú* hath been informed that you are brought to bed of a son, and hath put up an order on all the gates, that if any one dares to conceal this little Orphan, he will be put to death, with

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all his family. After this how can one conceal him and get him out of this palace?

The PRINCESS.

Ching-yng, it is commonly said, that when we have need of present help, we think of our relations: and when we are in danger, we rely on our old friends. If you save my son, our house will have an heir in him.

She falls on her knees.

Ching-yng, have compassion on me; the three hundred persons, whom *Tü-ngan-cü* caused to be massacred, are all included in this Orphan.

CHING-YNG.

Madam, rise, I conjure you. If I conceal my little master, and the traitor comes to know it, he will demand of you where is your son: you will
say,

A CHINESE TRAGEDY. 133

say, "I gave him to *Ching-ying*." Then shall I and all my family perish. Be it so! but will that save your son?

The PRINCESS.

It is resolved. Be gone, *Ching-ying*: do not be alarmed: hear me, and behold my tears. His father died by the bloody knife.

She takes her girdle.

It is resolved. His mother will follow him and die.

CHING-YNG.

I did not think the Princess would have strangled herself, as she hath done. I dare not stay here a moment. Let me open quickly my chest of medicines: let me put the little Prince in it, and cover him close with some packets of medical herbs. O Heaven have pity on us. All the house of *Chao* hath perished by the sword. This

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poor Orphan alone remains. If I can save him, I shall be very happy, and shall acquire great merit. But if we are discovered, we shall die, I, and all that belong to me. O *Cbing-yng*, be-think thyself a little: if thou art desirous to save this Orphan, thou must rescue him out of the hands of *Tú-ngan-cú*. What a vain hope! one may as well hope to get out of the nets of heaven and earth *.

SCENE V.

HAN-QUE *and a band of* SOLDIERS,

I am *Han-que*, general under *Tú-ngan-cú*, he hath ordered me to guard the palace of *Chao-so's* widow. But why guard it? Because this Princess

* This phrase will receive illustration from a *Chinese* proverb quoted in *Du Halde*. "The net in which heaven holds all mankind is vastly spacious: it seems not to regard them, nevertheless it is impossible to escape out of it."

Heaven and earth is an expression for divine providence.

hath had a son. Now he is afraid they should carry off the infant. He would have me keep strict guard. If any one carries it away, he will be put to death, he and all his family. What then! *Tú-ngan-cú*, shall it be said, that thou mayst destroy at pleasure the best of the king's servants, and all those that have most merit?

He sings.

The two houses of *Tú* and *Chao* entertain an hatred that will not be so soon extinguished.

He sings.

O *Tú-ngan-cú* how odious art thou!

He sings again, and threatens Tú-ngan-cú with the punishments of heaven.

I command you to keep strict watch; and if any one comes out of the palace, let me have immediate notice.

SOLDIERS.

We shall not fail.

K 4

SCENE

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SCENE VI.

CHING-YNG, HAN-QUE, SOLDIERS.

Seize this man, that carries a chest
of medicines. Who art thou?

CHING-YNG.

I am a poor physician, named *Ching-*
ying.

HAN-QUE.

Whence come you? Whither are you
going?

CHING-YNG.

I come from the Princess; I have
been to carry her a medicine?

HAN-QUE.

What medicine have you made her
take?

CHING-

A CHINESE TRAGEDY. 137

CHING-YNG.

Such as is usually given to women
after their lying-in.

HAN-QUE.

What is there in this chest, which
you carry?

CHING-YNG.

It is full of various medicines.

HAN-QUE.

What medicines!

CHING-YNG.

Common medicines.

HAN-QUE.

Is there not something else?

CHING-YNG.

No: there is nothing but medicines.

HAN-

138 THE ORPHAN OF CHAO:

HAN-QUE.

If it be so, get you gone about your business.

He goes away:

HAN-QUE *calls him back.*

Ching-ying, Ching-ying, return; tell me what there is in your chest.

CHING-YING.

Medicines.

HAN-QUE.

Is there nothing else?

CHING-YING.

Nothing at all.

HAN-QUE.

Get you gone then.

He goes: HAN-QUE calls him back: he returns.

There is certainly something concealed within that chest.—When I say

A CHINESE TRAGEDY. 139

to you, "Go," you fly: and when I say to you "Come back," you have the greatest difficulty to move one step. O *Ching-yng*, tell me, dost thou believe I do not know thee?

He sings.

Thou art of the house of *Chao*; I am subject to *Tú-ngan-cú*; you certainly carry this young *Ki-lin**, who is not yet a month old. O *Ching-yng* observe what I say,

He sings.

How can'st thou get out of this tiger's den? Am not I the first in command after *Tú-ngan-cú*? Can I let thee go off so, without asking thee any questions? O *Ching-yng*, I know that thou hast very great obligations to the family of *Chao*.

CHING-

* The *Ki-lin* is a fabulous animal, held in high reverence among the *Chinese*, supposed never to appear, but in times preceding some very happy event: hence it is used proverbially
to

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CHING-YNG.

I confess it, I know them, and will repay them.

HAN-QUE.

[*He sings.*]

You say you will repay the benefits you have received : but I am afraid you cannot save yourself.

He makes his soldiers retire.

Withdraw. If I call you, come. If I call you not, don't come.

SOLDIERS.

We shall not fail.

HAN-QUE *opens the chest.*

O Ching-yng, you said there was nothing here but medicines : yet lo ! here is a man-child.

to express any thing from which great hopes are entertained.—As if he had said, *this young phoenix, &c.*

CHING-

A CHINESE TRAGEDY. 141

CHING-YNG in the greatest confusion falls on his knees. HAN-QUE looks at the infant and sings over him.

CHING-YNG.

My lord, be not angry; permit me to tell you how the case stands. *Chao-tun* was one of the king's most loyal subjects. *Tú-ngan-cú* was jealous of him; he endeavoured to have him devoured by a dog. *Chao-tun* escaped and got out of the palace: his chariot was not able to travel. The stout *Ling-chè* remembered the benefits of *Chao-tun*, and carried him into the mountains. It was never known what became of him. The king believed the calumnies of *Tú-ngan-cú*. The son of *Chao-tun* had orders to kill himself. The Princess was shut up in her palace. She had a son, whom she named THE ORPHAN. The mother and son being destitute of all assistance, the Princess hath

142 THE ORPHAN OF CHAO.

hath intrusted her son to me. I have met with you, my lord, and I hope you will not blame me. What! would you pluck up this little shoot, and extinguish his family without resource?

HAN-QUE.

CHING-YNG, you see plainly that if I carried this infant to his enemy, there are no riches and honours which I might not obtain: but HAN-QUE hath too much integrity.

He sings.

If *Tú-ngan-cú* was but to see this infant
--- O *Ching-yng*, wrap up close this dear
Orphan; if *Tú-ngan-cú* should ask me
where he is, I will answer for you.

CHING-YNG.

How much, my lord, am I obliged to you?

*He wraps up the infant and goes.
He returns and falls upon his knees.*

HAN-

A CHINESE TRAGEDY. 143

HAN-QUE.

CHING-YNG, when I bade you go
it was not with a view to deceive you.
Go with all speed.

CHING-YNG.

My lord, a thousand thanks!

He goes and again returns.

HAN-QUE.

Ching-yng, why do you come back
so many times?

He sings.

You are afraid I should deceive you.
O *Ching-yng*, if thou hast not courage
to venture thy life, who compels thee
to save the Orphan whether thou wilt
or not? Know, that a loyal subject
fears not to die, and he, who fears
death, is not a loyal subject.

CHING-YNG.

My lord, if I go out of this palace,
they

144 THE ORPHAN OF CHAO:

they will dispatch people after me, and I shall be taken, and the poor Orphan will suffer death. But I am resolved; let me be seized. Go, my lord, receive your reward. All that I wish, is to die with the Orphan of the house of CHAO.

HAN-QUE.

Ching-ying, you may easily save yourself with the Orphan. But you want resolution.

He sings to express his last sentiments and kills himself.

CHING-YNG.

Alas! what do I see! *Han-que* hath laid violent hands on himself. If one of the soldiers of the guards should give notice of it to *Tú-ngan-cú*, what will become of me and the child? Let us fly, let us fly as fast as possible. Let us proceed with good courage towards
the

the village of *Tai-ping*, and there we shall take proper measures.

SECOND PART.

SCENE I.

Tû-NGAN-CÛ attended with soldiers.

To succeed in an affair, one must not proceed with too much precipitation. When I learnt that the Princess had a son named "The Orphan of the house of *Chao*," I sent *Han-que* to guard all the avenues of the palace, and I have published an order, that if any one conceal or bring up the Orphan, he shall be put to death with all his house. Is it possible for this little wretch to fly through the air?—I have no news of him, this makes me uneasy. I will go see what is the matter.

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A SOL-

146 THE ORPHAN OF CHAO :

A SOLDIER.

My lord, I bring very bad news.

TÛ-NGAN-CÛ.

From what quarter ?

The SOLDIER.

The Princess hath strangled herself in her girdle, and *Han-que* hath stabbed himself with a dagger.

TÛ-NGAN-CÛ.

Hath *Han-que* killed himself ? Then assuredly the Orphan hath been conveyed away. What villainous news ! What can be done ? - - - - - The only remedy, that now occurs to me, is, to counterfeit an order from the king, requiring throughout the kingdom, that all infants under half a year old be brought to my palace ; I will pierce them with three stabs of a dagger. The Orphan will doubtless be of the number.

number, and thus I shall get rid of him. Go then, and execute my commands. Let this order be set up, that every person who shall have a son under six months old, fail not to bring him to my palace. If any one disobeys, he shall be put to death with all his family. I will destroy all the infants of the kingdom of *Tsin*; the Orphan shall die, and lie unburied. Though he were of gold or precious stones, he should not escape the edge of my sword.

SCENE II.

CONG-LUN *solus*.

I am old *Cong-lun*, I have been one of the great officers of the king *Ling-cong*, but finding myself advanced in years, and that *Tú-ngan-cú* grasped all the authority into his hands, I quitted my post, and retired into this village, where I live in quiet and tranquillity.

L 2

He

148 THE ORPHAN OF CHAO:

*He sings the better to express
the hatred he bears to Tù-ngan-cù.*

SCENE III.

CHING-YNG, *with his chest of drugs
upon his back.*

Ching-ying, why art thou so dispirited? My little master, how dear are you to me! *Tù-ngan-cù* how much do I hate you! Although I have brought this little creature half-dead clear out of the city, I have been informed that *Tù-ngan-cù* knows of his flight, and that he hath commanded all children to be brought to him, which are under the age of six months, and then without inquiring whether he has got the Orphan or not, he will dismember them all, and cut them to pieces. Where then can I conceal this infant? Lo! this is the village of *Tai-ping*, which serves for the retreat of *Cong-lun*. This old
gen-

A CHINESE TRAGEDY. 149

gentleman is one of *Chao-tun's* ancient friends; he hath quitted the court, and lives quietly in this retreat. He is an upright and sincere man. To his care will I consign my treasure. I will this moment go and see him. I will deposit my chest under this arbour of Banana trees. My dear little master, wait here one minute; as soon as I have been to see *Cong-lun*, I will return to you.

He speaks to a servant of CONG-LUN'S.

Tell your master, that *Ching-yng* desires to see him.

The servant goes in and says, "Ching-yng is at the gate," Cong-lun answers, "Desire him to come in."

SERVANT.

My master desires you to walk in.

L 3

SCENE

150 THE ORPHAN OF CHAO ;

SCENE IV.

CONG-LUN. CHING-YNG.

CONG-LUN.

Ching-yng, what business brings you hither ?

CHING-YNG.

Finding you have withdrawn yourself into this retreat, I have done myself the honour to come and see you.

CONG-LUN.

Are all the great officers of the king well, since I retired from court ?

CHING-YNG.

It is no longer now, as formerly when you were in place ; *Tú-ngan-cú* is become master, and things are greatly changed.

CONG-

A CHINESE TRAGEDY. 151

CONG-LUN.

The Mandarinés should all go in a body and inform the king of it.

CHING-YNG.

My lord, you know that there have been these villains in all ages. Were there not four wicked men even under the reigns of *Yao* and *Shun**?

CONG-LUN *sings,*

And in the end mentions what hath happened to Chao-tun.

CHING-YNG.

My lord, heaven hath piercing eyes. The house of *Chao* is not without an heir.

CONG-LUN.

All that family to the number of

* Two of the first Emperors of *China* remarkably virtuous, whose reign is considered as the golden age of the *Chinese*.

L 4

three

152 THE ORPHAN OF CHAO:

three hundred persons hath perished. *Chao-so* the king's son-in-law hath killed himself with a poinard. The Princess his wife hath strangled herself. Where then is this heir you speak of?

CHING-YNG.

My lord, since you know so well all that hath passed, I shall say no more on that head. But I shall tell you, what perhaps you know not, that the Princess being imprisoned in her palace, was delivered of a son, whom she named "The Orphan of the house of *Chao*:" this is the little heir I spoke of. All I fear is, lest *Tú-ngan-cú* find him out, and cause him to be apprehended; for if he once falls into his hands, he will put him to death with the utmost cruelty, and then the house of *Chao* will really be without an heir.

CONG.

A CHINESE TRAGEDY. 153

CONG-LUN.

Hath any one saved this poor little Orphan? Where is he?

CHING-YNG.

My lord, you shew so much compassion for the whole family, that I can conceal nothing from you. The Princess before her death committed her son to my charge, and recommended to me to take care of him, till he was grown up, and could revenge himself upon the enemy of his house. As I was getting out of the palace with this precious deposite, I found at the gate *Han-que*: he let me pass, and killed himself in my presence. I fled with the little Orphan, and could recollect no safer retreat for him than your house. I know, my lord, that you were the intimate friend of *Chao-tun*; I doubt not but you will have compassion on his poor little grandson, and will save his life.

CONG-

254 THE ORPHAN OF CHAO:

CONG-LUN.

Where have you left this dear infant?

CHING-YNG.

Out of doors, under the Banana-trees.

CONG-LUN.

Be not afraid: go, take him up and bring him hither.

CHING-YNG.

Blessed be heaven and earth *! The little Prince was still asleep.

CONG-LUN

Sings of the misfortunes of the Orphan, then proceeds,

Ching-yng says, that the whole support of the family of *Chao* is in this infant:

* It should seem that the former part of this speech was uttered before he went for the infant: and the latter part after his return.

He

A CHINESE TRAGEDY. 155

He sings.

And I say he is the cause of all the misfortunes of his house.

CHING-YNG.

My lord, you do not know that *Tú-ngan-cú*, finding the Orphan hath escaped him, intends to put to death all the children that are about his age. I think to conceal the infant in your house. By this means I shall discharge all the obligations I am under to his father and mother, and shall save the lives of all the little innocents of the realm. I am in my forty-fifth year; I have a son of the age of our dear Orphan, he shall pass for the little *Cbao*. You shall go and give notice of it to *Tú-ngan-cú*, and shall accuse me of having concealed the Orphan in my house. We will both of us die I and my son, and you shall bring up the heir of your friend, till he is of
age

156 THE ORPHAN OF CHAO:

age to revenge his parents. What say you to my design? Do not you approve of it?

CONG-LUN.

Of what age do you say you are?

CHING-YNG.

Forty-five.

CONG-LUN.

It will be at least twenty years before the Orphan can revenge his family. You will be then but sixty-five, whereas I shall be fourscore and ten. How at that age can I afford him assistance? O *Ching-ying*, since you are willing to sacrifice your son, bring him here to me: and do you go and accuse me to *Tá-ngan-cú*; tell him I have the Orphan concealed in my house. *Tá-ngan-cú* will come with his troops and surround this village: I will die with your son, and
you

A CHINESE TRAGEDY. T 157

you shall bring up the Orphan of *Chao* till he can avenge all his house. This design is still more eligible than yours. What do you say to it?

CHING-YNG.

I think it very good: but it will cost you too dear. No, let little *Chao* change cloaths with my son: Do you go and accuse me to the tyrant: and let me and my child die together.

CONG-LUN.

What I have said is my final resolve: think not to oppose it.

He sings.
One twenty years and we shall be revenged. How happy should I be to live till then!

CHING-YNG.

My lord, you are still hale and vigorous.

CONG-

158 THE ORPHAN OF CHAO.

CONG-LUN.

I am not now what I have been; but I will do my best. *Ching-ying* follow my advice.

CHING-YNG.

You lived here calm and easy in your own house; and I, without knowing it, what have I done! I have brought a great misfortune upon you. I am extremely sorry.

CONG-LUN.

What do you speak of? A man of seventy, like me, must not expect to live long. To defer ones departure for a day or two, is of little consequence.

He sings.

CHING-YNG.

My lord, you engage in this affair, intirely at your own desire. Do not recede

recede now. You must keep your word.

CONG-LUN.

To what end serve words, if they cannot be depended on?

CHING-YNG.

If you save the Orphan, you will acquire immortal glory.

[CONG-LUN *sings.*]

But, my lord, there is still one thing to be considered: if *Tú-ngan-cú* causes you to be apprehended, how will you stand his interrogatories, and endure the torture? You will be apt to name me. Thus we shall be sure to be put to death both me and my son. I am only concerned to see that the heir of *Chao* will die after all; and that I shall have involved you in this unlucky affair.

CONG-LUN.

I know that these two houses are irreconcilable. As soon as Tú-ngan-cú hath seized me, he will load me with a thousand reproaches. "Old rascal, " old villain, though thou knewest my " orders, thou hast concealed my ene- " my purely to oppose me." Ching-ying fear nothing, let what will happen I shall never go from my word. Go you and take care of the Orphan; as for such an old man as me, if I die 'tis of little consequence.

He sings to animate himself and goes off.

CHING-YNG.

Since things are in this situation, there is no time to be lost; I will go with all speed for my son and bring him to this village. It is with joy I put him in the place of the Orphan. It is but a piece of justice in me,

A CHINESE TRAGEDY. 161

me, but it is a cruel destruction to the generous *Cong-lun*.

THIRD PART.

SCENE I.

TU-NGAN-CU *and his attendants.*

Shall the little *Chao*, escape me? I have caused an order to be stuck up, that if in three days time he does not appear, all the children under half a year old shall be put to death. Go some one to the gate of the palace and look round on all sides, and if any body comes to lodge an information, give me notice of it immediately.

SCENE II.

CHING-YNG, SOLDIER.

CHING-YNG, *apart.*

Yesterday I carried my own child

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to

162 THE ORPHAN OF CHAO:

to the house of *Cong-lun*, and I am to-day come to accuse him to *Tú-ngan-cú*.

Let some one give notice that I bring news of the Orphan of *Chao*.

A SOLDIER.

Wait a moment, I beseech you; I will run and tell of your coming.

[To *Tú-ngan-cú*.]

My lord, here is a man, who says the little *Chao* is found.

[*TÚ-NGAN-CÚ* within.]

Where is this man?

SOLDIER.

At the gate of the palace.

[*TÚ-NGAN-CÚ*.]

Soldiers enter, bring him in.

SCENE

A CHINESE TRAGEDY. 163

SCENE III.

TŪ-NGAN-CŪ, CHING-YNG, SOLDIERS.

TŪ-NGAN-CŪ.

Who art thou?

CHING-YNG.

I am a poor physician; my name is
Ching-ying.

TŪ-NGAN-CŪ.

Where is it you say you have seen
the Orphan *Chao*?

CHING-YNG.

In the village *Liu-liu-tai-ping*, and
it is the old *Cong-lun* that keeps him
concealed in his house.

TŪ-NGAN-CŪ.

How came you to know this?

CHING-YNG.

Cong-lun is my acquaintance. I was at his house, and saw by chance in his bed-chamber an infant lying upon a rich carpet. Then I said to myself, *Cong-lun* is upwards of seventy years old; he hath neither son nor daughter; Whence comes this child? I discovered my thoughts to him. Is not this, said I, the infant that is so much sought after? I took notice that the old man changed colour and could not answer a word. Whence I conclude, my lord, that the child, that gives you so much uneasiness, is in the house of old *Cong-lun*.

TŪ-NGAN-CŪ.

Begone, you rascal. Do you think you can make me believe this? You have hitherto never borne any grudge to that good man *Cong-lun*: what induces you then to come and accuse him of so great a crime? Is it out of affection

A CHINESE TRAGEDY. 165

affection to me? If you tell me the truth, fear nothing: but if you are guilty of falsehood, you are a dead man.

CHING-YNG.

My lord, suppress your anger one moment, and vouchsafe to hear me speak. It is true I bear no hatred against *Cong-lun*; but when I found that you had given out an order requiring all the little infants in the kingdom to be brought you, that they might be put to death, then I was moved to take this step, as well to save the lives of so many innocents, as also an only child of my own: for being myself forty-five years of age, and having a child about a month old, I should have been obliged to deliver him up to you, my lord, and should thereby have remained without an heir: whereas the Orphan of *Chao* being once discovered, the children throughout the kingdom

166 THE ORPHAN OF CHAO:

will be spared, and my only child will be out of danger. This is the sole reason why I have resolved to accuse old *Cong-lun*.

Tû-NGAN-cû laughs.

I perceive thou hast reason. Old *Cong* was the intimate friend of *Chao-tun*; it is no wonder he should be desirous to save the Orphan. Pick me out some choice soldiers: I will go with *Ching-ying* to the village of *Tai-ping*: I will invest it, and seize old *Cong-lun*.

SCENE IV.

CONG-LUN.

I yesterday consulted with *Ching-ying* how to save the little *Chao*. *Ching-ying* is gone to-day to accuse me to the cruel *Tû-ngan-cû*. I shall quickly see that villain arrive.

He sings.

What a dust is raised yonder! What band of soldiers do I see coming!

It

A CHINESE TRAGEDY. 167

It is doubtless that robber. I must
resolve to die.

SCENE V.

TÙ-NGAN-CÛ, CHING-YNG, CONG-LUN,

SOLDIERS.

was the intimate friend of Chao

it is not should be de

We are now arrived at the village
of *Tai-ping*. Surround it on all sides.

Ching-ying, which is the house of *Cong-lun*?

in itself it and seize old *Cong-lun*.

CHING-YNG:

VI
This is it.

CONG-LUN.

CHING-YNG.

Bring out that old rascal here to
me.—O *Cong-lun*, dost thou know
thy crime?

villain arrive

CONG-LUN.

I? I know not any crime that I
am guilty of.

M 4

Tû.

TÙ-NGAN-CÛ.

I know, wretch, that thou wast connected in friendship with *Chao-tun*: but how could'st thou have the boldness to conceal the remains of his family?

CONG-LUN.

Though I had had the heart of a tiger, I durst not have attempted any such thing.

TÙ-NGAN-CÛ.

If he does not feel the bastonado, he will confess nothing. Let some one take a good strong battoon, and give it him soundly.

CONG-LUN

sings while he is bastonado'd, and afterwards says.

What evidence have you that I am guilty of this crime of which I am accused?

Tù-

A CHINESE TRAGEDY. 169

Tû-NGAN-CÛ.

It is *Ching-yng*; who first accused you.

CONG-LUN *sings*.

This *Ching-yng* hath a most slanderous tongue.

Then he says to Tû-ngan-cû.

Art not thou content with having put to death more than three hundred persons? Wouldst thou still devour a little infant, who alone remains?

He continues to sing,

Tû-NGAN-CÛ.

Thou villainous old man, where hast thou concealed the Orphan? Tell me instantly, to save thyself from the most severe punishment.

CONG-LUN.

Where have I concealed the Orphan?
—Who hath seen me conceal him?

Tû-

170 THE ORPHAN OF CHAO:

TU-NGAN-CU.

Wilt thou make no confession yet?

Bastonado him afresh.

He is bastonado'd.

This old villain must be sure insensible: he feels nothing: he confesses nothing. *Ching-ying*, it is you that have accused him, take a battoon, and lay on him a hundred blows.

CHING-YNG.

My lord, I am a poor physician, and never learnt to handle the battoon.

TU-NGAN-CU.

Ah! Thou knowest not how to handle the battoon!—thou art afraid he should accuse thee of being an accomplice.

CHING-YNG.

My lord, I am going to lay on him.

[*He takes a battoon, or cudgel.*

TU-

A CHINESE TRAGEDY. 171

TU-NGAN-cu.

Ching-ying, thou hast chosen so small a stick, that it looks as if thou wert afraid to hurt him. Sure thou art afraid he should confess.

CHING-YING.

I will take a larger.

TU-NGAN-cu.

Stay. At first you took a meer wand; and now you have taken a vast beam: you will dispatch him at two strokes, and he will die without making confession.

CHING-YING.

You bid me take a battoon, and I take a small one: I take another, and you say it is too big: what would you have me do?

Tu.

172 THE ORPHAN OF CHAO:

TÛ-NGAN-CÛ.

Take one of a middle size, and lay it on this rascal, in such a manner that he may feel it. Miserable old wretch, dost thou know that it is *Cbing-yng* that strikes thee?

CHING-YNG.

Confess all.

[*He strikes him three times.*]

CONG-LUN.

I am beaten to pieces. These last blows are the worst of all. Who laid them on?

TÛ-NGAN-CÛ.

'Twas *Cbing-yng*.

* Such as are bastonado'd in *China* are laid on their bellies flat on the ground, and are beaten on their bare breech, so that they cannot see the executioner.

CONG-

A CHINESE TRAGEDY. 173

CONG-LUN.

What! did *Ching-ying* strike me so?

CHING-YNG.

My lord, regard not this old fellow;
he knows not what he says.

CONG-LUN, *sings*.

Who hath so cruelly beat me? O
Ching-ying what have I done to you?
Am I then your enemy that you should
treat me in this manner?

CHING-YNG.

Come, make haste to confess all.

CONG-LUN.

I am going to confess all.

He sings.

CHING-YNG.

Confess then quickly, unless you
will die under the blows.

174 THE ORPHAN OF CHAO:

CONG-LUN.

Thus, Thus it was. [*He sings.*] We deliberated both together how to save the Orphan.

TU-NGAN-CU.

That is as much as to say, you had an accomplice. O, thou old wretch, thou sayst, "We both together." One then was thyself: who was the other? If thou wilt confess the truth, I will give thee thy life.

CONG-LUN.

You would have me confess, I am going to satisfy you—

He sings.

His name was got to the end of my tongue, but I have driven it back again.

TU-NGAN-CU.

O Ching-ying, does not this affect you?

A CHINESE TRAGEDY. 175

CHING-YNG *says to* Cong-lun.

Stop! you old fool: do not slander
the innocent.

CONG-LUN.

O Ching-ying, what hast thou to fear?

[*He sings.*]

TU-NGAN-CU.

You just now mentioned two; why
don't you name the other?

CONG-LUN

[*He sings.*]

I was beat to such a degree, that I
was almost beside myself.

TU-NGAN-CU.

If thou dost not confess, thou wilt
certainly be beaten to death.

A SOLDIER.

My lord, good news! Searching in
a vault

176 THE ORPHAN OF CHAO:

a vault of the house, we have found the Orphan.

TU-NGAN-CU *laughs aloud.*

Bring me here that miserable little wretch, that I may see him and have the pleasure of cutting him in pieces myself.——Well! you old villain, you said you had not concealed the little Chao; what brat is this then that I have hold of?

CONG-LUN *sings;*

He reproaches the tyrant with all his crimes and says.

His barbarous heart will not be satisfied till he hath shed the blood of an Orphan a few days old.

TU-NGAN-CU.

The sight of this infant excites my rage.

CONG-

A CHINESE TRAGEDY. 177

CONG-LUN *sings.*

The tyrant says,

I take this dagger. One, two, three
blows——

[CHING-YNG is seized with grief.]

I take this cursed branch, and I plunge
the dagger three times in his heart. I
am now at the very top of my desires.

CONG-LUN *sings, expressing his regret.*

CHING-YNG *conceals his tears.*

CONG-LUN.

Hold! *Tú-ngan-cú*, thou most wicked
of all men: look to thyself! Know,
impious, that there is over thy head a
heaven, which sees all thy crimes, and
will never pardon them. As for me, I
have no concern for life; I will let my-
self fall down this stone stair-case; it is
the kind of death that I chuse.

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A SOL-

178 THE ORPHAN OF CHAO :

A SOLDIER.

Old *Cong-lun* hath killed himself.

TŪ-NGAN-CŪ, *breaks out into a fit of laughter.*

Since he is dead, say no more of him.

He continues to laugh : then says
to Ching-ying.

You have served me exceedingly well in this whole affair. Without you, perhaps, I should not have been able to have dispatched my enemy.

CHING-YING.

My lord, I have already told you, that I had no particular hatred against the family of *Chao* and their adherents; and that what I have done, was only to save the lives of all the little innocents of the realm, and to prevent the destruction of my own son.

TŪ-

A CHINESE TRAGEDY. 179

TU-NGAN-CU.

You are a man worthy of my confidence. Come, live in my palace. You shall be there honourably treated; you shall bring up your son there. When he is a little bigger, you shall teach him letters, and you shall present him to me that I may learn him the art of war. I am almost fifty years of age; I have no heir; I will adopt your son: and it is my intention to turn over all my employments to him, as soon as he is old enough to take possession of them. What do you say to it?

CHING-YNG.

I return you, my lord, a thousand thanks. I am not worthy of so much honour.

TU-NGAN-CU.

The degree of favour, which *Chao-*

180 THE ORPHAN OF CHAO:

tun stood in, gave me uneasiness. At present all his house is destroyed, I have no longer any thing to fear.

THE FOURTH PART.

SCENE I.

TŪ-NGAN-CŪ.

'Tis about twenty years, since I put to death with my own hands the Orphan of *Chao* and adopted the son of *Ching-ying*. I have given him the name of *Tŭ-ching*. I have had him instructed in all his exercises; I have taught him the eighteen ways of fighting, and he is so well acquainted with his trade, that he is only inferior to myself. He is now grown very tall; I think shortly to make away with the king, and to mount the throne myself: I will then give my son the important charge

A CHINESE TRAGEDY. 181

charge which I fill at present ; and all my vows will at length be accomplished. He is at present taking his exercise in the camp. When he returns we will consult about it.

SCENE II.

CHING YNG, *with a roll in his hand.*

Time passes away very quick. It is about twenty years since *Tú-ngan-cú* adopted my supposed son. He hath taken extreme care of him ; the young man hath perfectly answered his care. The old man loves him to distraction. But there is a very important point which my pretended son is still ignorant of. I am now in my sixty-fifth year ; if I should die, who could reveal the secret to him ? This is the only thing that disturbs me. I have painted the whole story in this roll of paper ; if my son asks me to explain it, I will

182 THE ORPHAN OF CHAO :

do it from one end to the other. I am sure as soon as ever he knows it, he will revenge the death of his father and mother. I will go and indulge my melancholy in my library; and will wait there till he comes to see me.

SCENE III.

CHING-POEI,

who passes for the son of Ching-yng, and is the adopted son of Tû-ngan-cû.

I am *Ching-poei*, my father on this side is *Ching-yng*: my father on that side, is *Tû-ngan-cû*. Every morning I exercise myself in arms, and every evening in letters. I am now returned from the camp, and am going to see my father on this side.

He sings like a young man, who is satisfied with his condition.

SCENE

A CHINESE TRAGEDY. 183

SCENE IV.

CHING-YNG *solus.*

Let me open this roll a little. Alas!
how many brave and worthy people have
suffered death for the family of *Chao*.
It hath cost me my son. All this is
represented in these pictures.

SCENE V.

CHING-POEI, *and Attendants.*

Some one take my horse. Where's
my father?

A SOLDIER.

He is in the library, with a book in
his hand.

CHING-YNG.

Tell him I am here.

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SOLDIER *goes in and says.*
Ching-poei is returned.

CHING-YNG *within.*
Show him in.

SOLDIER.
Please to walk in.

SCENE VI.

CHING-POEI, CHING-YNG.

CHING-POEI.
Father, your son is returned from
the camp.

CHING-YNG.
My son, go and get something to
eat.

CHING-POEI.
Father, as oft as I go abroad and
return to see you, you are always over-
joyed

A CHINESE TRAGEDY. 185

joyed to see me come back. At present I find you quite melancholy. The tears fall from your eyes. I know not the reason of it. Hath any one offended you? Tell your son who it is.

CHING-YNG.

I intend soon to let you know the cause of my tears. Your father and mother are not masters. Go and eat something.

When he is gone, he says.

Ah! I can contain no longer.

Then he sings and sighs.

*His SON bearing him, returns and says
(half singing)*

My father, has any body offended you? I am uneasy to see you. If no body has displeased you, why are you so melancholy, and why don't you speak to me as usual?

CHING-

CHING-YNG.

My son, stay here and study; I am going into the back apartment. I shall not be long from you.

He leaves the roll, as tho' he had forgot it.

SCENE VII.

CHING-POEI *solus*.

My father hath forgot this roll of paper. Sure it contains some dispatches? Let me open it and see! Oh, they are pictures. Here is something very extraordinary. This figure clothed in red is setting a great dog on that figure clothed in black. Here is one kills the dog, and here is another supports a chariot which hath but one wheel. And see, here is a man beats out his brains against a cinnamon-tree. What can be the meaning of all this? Here are no names affixed to these pictures. I can make nothing of them.

He

A CHINESE TRAGEDY. 187

He sings.

Let me look over the rest of the roll.
This general has before him a cord,
poisoned wine, and a poniard. He
takes the poniard, and cuts his throat.
Why does he kill himself? But what
is the meaning of this physician with
a chest of medicines? And this lady,
who falls on her knees before him, and
offers him a child which she carries in
her arms? Why does she strangle her-
self with her girdle?

He sings and speaks by turns.

This family suffers greatly. How
glad should I be to kill so barbarous a
man? I can make nothing out. I will
wait till my father comes; he shall ex-
plain it all to me.

SCENE

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SCENE VIII.

CHING-YNG, CHING-POEI.

CHING-YNG.

My son, I have been listening to you a good while.

CHING-POEI.

Father, I beg you to explain to me the pictures in this roll.

CHING-YNG.

Would you have me, son, explain them to you? You little think what a great part you bear in them yourself.

CHING-POEI.

Pray, explain the whole to me as clearly as possible.

CHING-YNG.

Would you know then this whole history?

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history? It is rather long. A great while ago this man in red and this in black were subjects of the same King and Mandarines at the same time. The one was a Mandarin of letters, the other of arms; this created an enmity between them. They had been for some time but upon indifferent terms, when he in red said to himself, he who strikes the first blow is the strongest, he who delays too long hath always the worst. He therefore secretly sent an assassin named *Tson-mi*, and ordered him to leap over the walls of his palace, who is here clothed in black, and to assassinate him. But he in black, being an excellent minister of state, was accustomed to go out every night into his court, and offer up a prayer to the master of heaven and earth for the prosperity of the kingdom, without so much as thinking of his own particular family. The assassin,

190 THE ORPHAN OF CHAO :

assassin, who saw and heard him, said to himself: If I kill so good a Mandarin I shall act directly in defiance of heaven. I certainly will not do it. On the other hand, if I return back to him that sent me, I am a dead man. Observe, what followed. He had a dagger concealed about him. But at the sight of so virtuous a Mandarin he repented, he opened his eyes to the light, and beat out his brains against a cinnamon-tree.

CHING-POEI.

This man, then, whom I see killing himself against this tree, is *Tson-mi*.

CHING-YNG.

Yes, my son, it is he. This Mandarin in black going at the beginning of spring out of the city to encourage the husbandmen in their labour, found under a mulberry-tree a huge man lying

lying on his back with his mouth open. The good Mandarin asked him his reason for so doing. The giant replied, I am called *Ling-che*, I require at each meal a bushel of rice; which is enough for six men. My master not being able to maintain me, has turned me out of doors; and if I should take any of these mulberries to eat, he will say I stole them: I lie therefore on my back with my mouth open: The mulberries that fall into it, I swallow; but as for those which fall beside, I would rather die of hunger than eat them and thereby get the name of thief. He in black said, This is truly a man of probity and resolution; he made them give him wine and rice, as much as he would; who, when he had filled his belly, went away without saying a word. This gave no offence to him in black; he hardly took notice of it.

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CHING-POEI.

This single passage is a proof of his virtue. This man, then, that lay half dead of hunger under the mulberry-tree, was called *Ling-che*.

CHING-YNG.

My son, take care to remember all this. One day a certain western kingdom presented by way of tribute a *Shin-ngao*, that is to say, a dog four feet high. The king of *Tsin* gave this dog to him in red. This Mandarin having sworn the destruction of him in black, had set up in his inner garden a man of straw, and clothed him in black exactly like the other. He caused to be sewed up within the belly of this phantom the flesh and intrails of a sheep. He made *Shin-ngao* fast six or seven days: after which he led his dog into the garden; he shewed him the flesh, and let him loose: the dog eat

all up. At the end of a hundred days, during which he had had the dog in training, he went and told the king that he had in his court a traitor, who had designs upon his life. Where is he, said the king? He in red answered; *Sbin-ngao* can discover him. He led the dog to the royal hall. He in black stood near the king. *Sbin-ngao* thinking him to be his man of straw, flew at him. He in black ran for it, and *Ngao* after him; but happening to run against a great Mandarin named *Ti-mi-ming*, he killed the dog.

CHING-POEI.

This cursed dog then was named *Ngao*, and this brave Mandarin, who killed him, *Ti-mi-ming*.

CHING-YNG.

You are right. He in black, having escaped out of the palace, intended to

mount his chariot and four; but he was ignorant that he in red had caused two of the horses to be sent away, and one of the wheels to be taken off; thus the chariot was useless. There passed by at this instant a large and strong man; who, resting the axle-tree upon his shoulder, beat the horses forward with his hand, and tho' his entrails appeared, being torn every step he went, he carried him quickly out of the city. Who do you think this stout fellow was? It was that very *Ling-ché*, whom he in black had found under the mulberry-tree.

CHING-POEI

I have not forgot him 'tis *Ling-ché* whose life was saved by him in black.

CHING-YING

The very same.

CHING

O

CHING

CHING-POEI.

My father, he in red is a great rascal and a notorious villain. What is his name?

CHING-YNG.

My son, I have forgot his name.

CHING-POEI.

And what is the name of him in black?

CHING-YNG.

His name was *Chao-tun*, minister of state. My son, it touches you nearly.

CHING-POEI.

I have heard say there was a minister of state named *Chao-tun*, but I never paid much attention to it.

CHING-YNG.

My son, I tell you this as a secret, before remember it.

CHING-

O 2

CHING-

196 THE ORPHAN OF CHAO:

CHING-POEI.

There are still in this roll other pictures, let me beg you to explain them.

CHING-YNG.

He in red deceived the king, and caused to be massacred all the family of *Chao*, to the number of more than three hundred persons. *Chao-tun* had only one son left; named *Chao-fo*, who was the king's son-in-law. He in red counterfeited an order from the king, and sent him a cord, poison, and a poniard, for him to make his choice of one of them, and put himself to death. The Princess his wife was big with child. *Chao* told her his final resolutions and said; If after my death you are brought to bed of a son, you shall name him, "The Orphan of the house of *Chao*." He shall revenge all our family. When he had said this, he took

A CHINESE TRAGEDY. 197

took the poniard and cut his throat. He in red turned the Princess's palace into a close prison. In this confinement she was delivered of a son. Which as soon as he in red knew, he sent the general *Han-que* to guard the prison, and so prevent the infant from escaping. The Princess had a faithful subject, who was a physician, and was called *Cbing-yng*.

CHING-POEI.

Must not that be you, my father?

CHING-YNG.

How many people are there in the world, who bear the same name? The Princess intrusted her little Orphan to him, and strangled herself with her girdle. This *Cbing-yng* wrapt up the infant, and put him in his chest of medicines. Then coming to the gate in order to

198 THE ORPHAN OF CHAO:

go out, he found there *Han-que*, who discovered the Orphan. But after *Ching-ying* had talked to him in private, *Han-que* took a knife and cut his throat.

CHING-YING.

CHING-POH. This general, who gave his life so generously for the house of *Chao*, was a brave man. I shall not easily forget the name of *Han-que*.

CHING-YING.

CHING-YING.

Yes, yes, this was *Han-que*. But there is worse yet behind. These tidings were soon brought to him in red; who published an order for all the children born in the kingdom, that were under the age of six months, to be brought him. He had a design to massacre them all, and by this means to get rid of the Orphan of *Chao*.

CHING-YING.

O

A CHINESE TRAGEDY. 199

CHING-POEI, in a rage.
Is there, in the world, a more wicked man, than this?

CHING-YNG.

Doubtless he is a remarkable villain. This *Ching-yng* had a son about a month old. He dressed this child in the Orphan's cloaths, and carried him to the village of *Tai-ping*, the abode of old *Cong-lun*.

CHING-YNG.

CHING-POEI. Yes, yes. Who is this *Cong-lun*?

CHING-YNG. He was a great friend of *Chao-tun*.

The physician said to him, My lord, take this poor little Orphan, and go and inform the Mandarin in red that I have concealed him here. Then shall he come and find him. Thus I and my son will die together; and you shall

230 THE ORPHAN OF CHAO:

take care of the little *Cbao*, until he is of age to revenge his family. *Cong-lun* answered him, I am old; but if you have the courage to sacrifice your own son, bring him to me dressed in the cloaths of the Orphan of *Cbao*, and go and accuse me to him in red; your son and I will die together, and you may easily conceal the Orphan, 'till he is of age to revenge his relations.

CHING-POEI.

How had this *Cbing-ying* the resolution to deliver up his own child?

CHING-YNG.

As you were in danger of losing your life, what difficulty was there in delivering up that of an infant? This *Cbing-ying* took his son, and carried him to *Cong-lun's* house; whom he afterwards went to accuse to him in red. After they had made this good old man endure

dure a thousand torments, at length they discovered the child they were in search of, when that barbarous person in red cut him to pieces with his own hand, and *Cong-lun* broke his neck down the stairs of the palace. It is now twenty years since all this happened, and the Orphan of the house of *Chao* must be about the same age: yet never thinks of revenging his parents. What then does he think of? He is well made in his person; he is above five feet high, he is acquainted with letters, he is very expert at his trade of arms. His grandfather with his chariot, what is become of him? All his family hath been cruelly massacred: his mother strangled herself: his father cut his throat: yet he suffers all this to remain unrevenged. Surely the world is under a great mistake to let him pass for a man of resolution.

CHING-

262 THE ORPHAN OF CHAO:

CHING-POEI.

My father, you have talked to me a great while. Methinks I am in a dream; I do not comprehend a syllable of what you have been saying.

CHING-YNG.

Since you are still in the dark, I must speak plainly. This cruel man in red is Tú-ngan-cú: Chao-tun is your grandfather: Chao-so is your father: the Princess is your mother: I am the old physician Ching-ying, and you are "The Orphan of the House of Chao."

CHING-POEI.

What! Am I the Orphan of the "house of Chao?" Ah! you make me die with grief and rage.

He falls in a swoon.

CHING-YNG.

CHING-YNG.

My young master, recover yourself!

CHING-

CHING-POEI

Alas! you have killed me.
He sings.
 If you had not told me all this, how
 should I have ever known it? My fa-
 ther, seat yourself in this arm-chair,
 and let me bow down to you.

He bows down to him.
 Since this cruel man

CHING-YNG.
 I have raised up this day the house
 of Gbao: but, alas! I have destroyed
 my own. I plucked up the only root
 that was left in it.

He weeps.

CHING-POEI

CHING-POEI *sings.*
 Yes, I swear, I will be revenged on
 the traitor Tú-ngan-cú.

CHING-YNG.

Do not make so great an outcry, for
 fear lest Tú-ngan-cú should hear you.

CHING-

CHING-

204 THE ORPHAN OF CHAO:

CHING-POEI.

Let me die, but the traitor shall
perish.

He sings.

My father, don't be uneasy, to-morrow
after I have seen the king and all the
grandees, I will go myself and kill this
robber.

*He sings, expressing in what manner
he will attack and kill him.*

CHING-YNG.

To-morrow my young master is to
seize the traitor *Tú-ngan-cú*; I must
follow, to lend him assistance in case of
need.

THE

THE FIFTH PART.

SCENE I.

WEI-FONG, *a great officer of the king.*

I am *Wei-fong*, one of the greatest Mandarines of *Tsin*. Under this reign *Tú-ngan-cú* hath gotten all the power into his hands, and hath destroyed the family of *Chao-tun*. But in the palace of *Chao-so* was found one *Ching-ying*, who hath contrived to conceal the Orphan of that house for these twenty years past. He changed the little Prince's name, and called him *Ching-poei*. It is this *Ching-poei*, whom the king hath ordered to apprehend *Tú-ngan-cú*, that he may revenge his relations. The order is drawn up in the following terms.

"The power of *Tú-ngan-cú* is be-

"come

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“ come too great ; I am afraid lest he
 “ should carry it still farther. I there-
 “ fore order *Ching-poei* to seize him
 “ privately, and to exterminate his
 “ whole family, without sparing a sin-
 “ gle person. When he hath executed
 “ this order I will reward him.
 “ This order admits of no delay : I
 must signify it myself to *Ching-poei*.

SCENE II

CHING-POEI
 I have received an order to ap-
 prehend *Tú-ngan-cú*, and to revenge
 upon him the death of my father and
 grandfather. This villain carries it
 very haughtily.

He sings.

I will stay here, he must necessarily
 pass this way as he returns home.

I am neither
 the Orphan of Chao. I am the Orphan
 of
 Scene

come too great; I am afraid lest he
should carry it further. I there-

SCENE III.

TU-NGAN-CU, CHING-POEI.

I have been all day in the palace
belonging to my post. I am now re-
turning to my own house. What ho!
put yourselves in good order and march
slowly.

CHING-POEI.

What do I see! Is it not that old
villain?

He sings, describing the pomp in which
he marches, and comprehend Tu-NGAN-CU, and
upon him the death of my father and
grandfather. TU-NGAN-CU.

TU-CHING, my son, what are you going
to do?

I will stay here, he must necessarily

CHING-POEI.

Thou old villain, I am neither TU-
ching, nor thy son. I am the Orphan
of

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of the house of *Chao*. It is twenty years since you caused our whole family to be massacred. I shall now take and bind you, and revenge my father and mother, whom you caused to be put to death.

TÛ-NGAN-CÛ.

Tû-ching, who hath put all these chimeras in your head.

CHING-POEI.

It is *Ching-ying*, who hath informed me who I am.

TÛ-NGAN-CÛ.

I have here a very ungrateful son; but for my part I have nothing to reproach myself with.

CHING-POEI.

What ho! you old villain, whither do you offer to go?

He

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*He sings, and, as he is about to seize him,
CHING-YNG comes up in great haste.*

SCENE IV.

CHING-YNG.

I was afraid some harm might happen to my young master, and am therefore come after to assist him. Blessed be heaven and earth! he has seized *Tú-ngan-cú*.

CHING-POEI.

Guard this old villain: let him be fast chained and bound with cords. I will go and inform the king.

SCENE V.

WEI-FONG,

I have learnt that *Ching-poei* hath seized *Tú-ngan-cú*. Somebody go and see if he is coming, and as soon as he approaches give me notice.

210 THE ORPHAN OF CHAO:

SCENE VI.

CHING-PÖEI, CHING-YNG, WEI-FONG.

CHING-PÖEI.

My father, let us go both together to see the king.

He sees Wei-fong.

My lord, have compassion on our family. I have taken and bound *Tû-ngan-cû*.

WEI-FONG.

Let him be brought in.—Thou traitor, who destroyedst the king's best subjects, thou art now in the hands of *Ching-poei*. What hast thou to say for thyself?

TÛ-NGAN-CÛ.

It is for the king's sake, that I perish. But since things are so, all I desire is, that I may be put to death as soon as possible.

CHING-

A CHINESE TRAGEDY. 211

CHING-POEI.

My lord, take my cause in hand.

WEI-FONG.

O, *Tú-ngan-cú*, thou wantest to die quickly, and I would have thy death to be slow.—Take this villain and stretch him out upon the wooden ass, there cut him by little and little into three thousand pieces, and when he hath no longer skin nor flesh, then cut off his head. But above all take care that he die slowly.

CHING-POEI *sings, repeating the same orders.*

CHING-YNG.

My young master, now are you revenged; now is your family again raised up; but mine remains without support.

CHING-POEI *sings, declaring what he will do for Ching-ying.*

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CHING-YNG.

What have I done to deserve the hundredth part of the favours, which my young lord promises me?

He sings and magnifies all the benefits promised him.

WEI-FONG.

Ching-ying, Ching-poei, fall both on your knees, and hear the king's order.

“*Tú-ngan-cú* hath put many of my
“ good subjects unjustly to death: he
“ hath embroiled my government in
“ every possible manner: he hath
“ massacred the whole house of *Chao-*
“ *tun*, which was innocent. These
“ are crimes which heaven never for-
“ gets. By good fortune the Orphan
“ of that house hath acquired much
“ glory: he hath caused the traitor
“ *Tú-ngan-cú* to lose his head. My
“ will and pleasure is that henceforth
“ he be called *Chao-won*; that his grand-
“ father

A CHINESE TRAGEDY. 213

“ father and father be ranked with the
“ highest grandees of the kingdom :
“ and *Han-que* as a generalissimo*. I
“ give to *Cbing-ying* a fine and large
“ estate to his own disposal. Let
“ a magnificent tomb be erected over
“ old *Cong-lun*. Let the whole king-
“ dom be renewed, and let the virtue
“ of the king be extolled without cea-
“ sing.”

*CHING-POEI sings and thanks the king,
repeating one after another all the
benefits and favours received from
him.*

* It is usual in *China* to bestow rank and titles on persons after death ; sometimes for many generations back. In *Du Halde* may be seen forms of the patents by which these posthumous dignities are conferred.

THE END OF THE CHINESE TRAGEDY.

A CHINESE TRAGEDY

by the author of "The Chinese Drama"
and "The Chinese Tragedy"
with a new introduction by the author
of "The Chinese Drama"

Translated by the author of "The Chinese Drama"

and "The Chinese Tragedy"
with a new introduction by the author
of "The Chinese Drama"

CHINESE DRAMA

by the author of "The Chinese Drama"
and "The Chinese Tragedy"

Mr. Huxley's DISCOURSE

On the Position of the Chinese

in the World

by the author of "The Chinese Drama"

ON THE
CHINESE DRAMA
FROM
Mr. HURD'S DISCOURSE
On POETICAL IMITATION.

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THE following Critique is extracted
from THE DISCOURSE ON POETI-
CAL IMITATION, printed at the end of the
annotated COMMENTARY ON HORACE'S
EPISTLES TO AUGUSTUS &c. first edi-
tion 8vo. 1751. pag. 162.

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But altho' upon a review some small abatements might reasonably have been made, the Author must pardon us, if we think the whole criticism too valuable to be suppressed. We would be far from in-
 croaching upon that right which every man may justly exercise over his works, but the following having been once publici juris that right has been given up: and therefore Mr. HURD must excuse us, if in the name of the public, we venture to reclaim what has once belonged to it. After all

Tho' the Author may have been dissatisfied with the place he had assigned this critique in his book, we hope he will not be offended at our inserting it here, as an independent piece.

Some of the following remarks having a reference to other parts of the DISCOURSE from which they are extracted, it may be proper to shew the place where they were
 intro-

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introduced by giving the paragraph immediately preceding.

The critic having enumerated the several advantages, which poetry has over plain narration, and the peculiar means it has recourse to, in order to compass its end, which is TO PLEASE, while simple history is content meerly TO INFORM: thus proceeds;

“ Now the general forms of poetical method, as distinct from that of history, are the pure result of our conclusions concerning the expediency and fitness of these means, as conducive to the proper end of poetry. Which, without more words, will inform us, how it comes to pass, that the true plan or disposition of poetical works, was so exactly hit upon in practice, and established by exact theories;

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ries; and may therefore satisfy us of the necessary resemblance and uniformity of all productions of this kind, whether their authors had or had not the pole-star of example.

And to support this conclusion by the evidence of fact, I shall remind the reader of one above all exception.

The state of poetry, &c.

THE state of poetry among the Chinese appears from the accounts of that people, is very imperfect. Their essays in this way are, for the most part, little slight pieces, not unlike the sonnets, madrigals, and songs of our European poets. But though they seem not to have studied poetry, as an art, or have brought the greater species of it to perfection, yet the innate love of contemplating human life in the mirror of technical representation would not suffer them to be ignorant of the drama. They even

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CHINESE DRAMA,

With a particular reference to the
foregoing **TRAGEDY.**

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greater species of it to perfection, yet
the innate love of contemplating human
life in the mirror of scenical repre-
sentation would not suffer them to be
wholly ignorant of the drama. They
even

even cultivate it with some pains, and theatrical performances, we are told, are with them, as amongst us, the chief of their festival entertainments. Now in a country, so remote in situation, and secluded by its circumstances, and not less by the native pride and sufficiency of its inhabitants, from all commerce with other nations, it will not even bear a suspicion that their ideas of dramatic writing can be DERIVED. We may be sure, that nothing but their own unassisted sense hath been their guide in these matters; so that should any conformity appear between their drama and ours, nothing could better evince the efficacy of general principles to bring about a similitude in the Method of composition. By good fortune, we have an opportunity of examining, whether there be, or not. The very diligent and inquisitive P. DU HALDE hath obliged us with a specimen

men of their productions in this kind, which answers, in a surprising manner, to the theory, here delivered.

The title of this Chinese drama is THE ORPHAN OF THE HOUSE OF CHAO: and the subject, in brief, this. A bloody, vindictive minister, jealous of the credit of a rival in the good graces of his master, after some unsuccessful attempts on his life, drives him from court, kills his only son, and contrives a method for putting the rest of his family, to the number of three hundred persons, to death. An infant of the persecuted minister's son is, alone, preserved from this general carnage, who gives name to the Tragedy. And the whole turns upon this event, viz. the revenge, which the surviving Orphan, after some escapes and adventures, takes of the enemy of his family. This is the simple argument of the piece. Let us now see,

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see, in what manner nature hath taught our Chinese poet to conduct it.

The essentials of dramatic poetry
—————are, 1. That there be an
unity and integrity of action; and 2.
That, for the sake of continuity, the
incidents of the story be brought close
together; or, in other words, that the
action begin as near the catastrophe,
as possible. All else may be regarded
as accessory or circumstantial. To ap-
ply these rules to the Tragedy before
us:

The fable, as was said, is the over-
throw of the cruel minister by the
Orphan. The subject is, in a manner,
delivered in form, in a sort of Proëme,
prefixed to the play, when his dying
father gives it in charge to his “friends
“ to take great care of his son, that,
“ when he came to age, he might re-
“ venge

"venge his family." Accordingly every thing respects this single point. No unconcerning episodes are thrown in, for ornament; but each part contributes in its place, to forward and accelerate the completion of it. The play begins with the minister's jealousy of the Orphan, and his attempts to get him into his power. And several succeeding scenes are taken up in recounting his escapes, by means of some trusty friends of his family, till, at length, the suspicions of his persecutor being appeased by the slaughter of another infant, mistaken for him, matters are so contrived, that the Orphan is received into the minister's own house, and even educated as his adopted son. An old Physician, firmly attached to the interests of the house of Chau, and to whose address and management the Orphan owed his life, is

received together with him, and hath the charge of his education. All this the dialogue represents very naturally, and accomplishes with great art and probability.

The Orphan being now twenty years old, it was time he should be let into the secret of his destiny. This sort of informations is very frequent in dramatic writings, and always extremely interesting; but I scarcely recollect any conducted with more beauty, than this before us. The old Physician, who had hitherto been reputed his natural father, as well as preceptor, contrives to have the whole history of his family, painted in a roll of paper (a fine and natural expedient amongst a people so addicted to picture) which he throws in the Orphan's way; intending by that means to excite his curiosity, and
to

to take occasion, from thence, of explaining the whole to him, at his own request. The project succeeds. The Orphan, coming into his library, as usual, to receive his instructions, finds his father in tears, the painted roll lying by him, and desires to have it explained. The father, with some seeming reluctance, consents, and interprets the whole to him. The effect of which is to rouse the resentments and indignation of the Orphan, who immediately proceeds to execute the intended vengeance on the innkeeper.

This is a short Analysis of our Chinese tragedy; from whence it appears, that the two essential rules, before spoken of, are observed in it with a degree of exactness, not always to be found in the works of more knowing dramatists. For 1. the action is strictly

one. The destruction of the enemy of the house of Chao is the single event, on which our attention turns from the beginning; we see it gradually prepared and brought on; and with its completion the tragedy finishes. 2. The action proceeds with almost as much rapidity, as Aristotle himself demands. For the poet doth not walk the intire circuit of his story, but rushes, as the precept is, *in medias res*; nature having instructed this simple designer that, to interest the affections strongly in the action of his play, it was necessary for him to set out very near the event. Accordingly, the efficient cause of this tragic action, the jealousy of the cruel Minister, his plots and contrivances against his rival, his banishment of him, and murder of his family and adherents, all these incidents in the story are purposely passed by, and the
 drama

drama commences with the minister's uneasy suspicions from the surviving Orphan. Yet as these particulars were of necessity, to be known (for otherwise the subject had been unintelligible) he contrives, as the Greek writers had done before him, to give the audience this previous information, by way of Prologue.

The reader will not ask, if the method, here taken, be the most perfect, that might have been invented. It, apparently, is not. In strictness, the commencement of the action should have been brought still nearer to the event. It should have opened with the Orphan's projected vengeance. Even, the preceptor's information should have preceded it. We may see, by comparing it with the *Electra* of Sophocles, a subject of near resemblance to this, what

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what are its proper defects, and in what manner they might have been remedied. But it suffices, that the Poet was not unacquainted with what is most essential to dramatic method.

To have done with this Tragedy, at once, I would further observe (tho' it be somewhat out of place) that there are, besides, several lesser marks of coincidence between this Chinese and the Grecian models; such as the circumstance of the Orphan's concealment and protection in the hands of a faithful and honest governour, the very same expedient which Sophocles had imagined for the preservation of Orestes—the motive to revenge, drawn from the solemn injunctions of a dying father, analogous to that, which, in the Greek Poet, arises from the command of the oracle—many particular expressions
of

of distress—proverbial observations—moral sentiments—and let me add, an intermixture of songs in passionate parts, heightened into sublime poetry, and somewhat resembling the character of the ancient chorus. But my proper business is with the general Plan or structure of this poem; which, in the main, agrees very well to the Greek form, and is the more remarkable, as there appears, in the rest, a singular simplicity and want of artifice throughout; which is seen from hence, that the several actors, on their entrance on the stage, begin with telling their names and characters, and declaring their business. So that, if in this rude state of their poetry, common sense could lead the Chinese to such an identity of composition with that of Greece, what effects must it not have in more enlightened countries and times, where
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the discipline of long experience, and criticism (which is improved common sense) come in to the assistance of the poet? Under these advantages, the strictest conformity may well be thought the result of common principles, which yet we agree to explode under the opprobrious name of imitation.



THE END OF VOLUME THE FIRST.

